A

PRACTICAL TREATISE

ON

SINGING AND PLAYING

208/1408

With Juſt Expreſſion and Real Elegance.

BEING AN

E S S A Y

ON

I. GRAMMAR.
II. PRONUNCIATION; or, The ART of JUST SPEAKING.
III. SINGING——Its GRACES—Their APPLICATION.—On CATHEDRAL COMPOSITIONS.

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TO THE

QUEEN.

WITH all respect and duty I beg leave to present to your Majesty a short critick on the sacred musick used in the Royal Chapel, and on the manner of performing it.

THE art of playing with delicacy and expression is nearly allied to that of singing; arts which your Majesty is known to delight and excel in.

THOUGH the nature of government in general, and the constitution of particular states, properly employ the at-

tention of princes, yet arts and ſciences merit, if not their ſtudy, at leaſt their amuſement, and require eſpecially their patronage: for without the benign influence of this ſun they but barely live; thrive and flouriſh they cannot. But, of all arts and ſciences, Muſick, particularly the ſacred, in which Sound is ſublimed by ſenſe, hath moſt power to elevate the heart, to ſoften and civilize the human paſſions, to ſoothe our cares, and enliven ſevere attentions. It was with ſacred muſick that David ſubdued the rage of Saul, and that Achilles aſſuaged his own reſentment againſt Agamemnon.

Amus'd, at eaſe the god-like man they found,
Pleas'd with the ſolemn harp's harmonious ſound:
With this he ſoothes his angry ſoul, and ſings
Th' immortal deeds of heroes and of kings.

POPE's Il. b. 9. l. 246.

AND

And if the muſick of the Ancients was ſo prevalent, how much more may be that of the moderns? who, by adding harmony to melody, have given to it the power of ſurpriſing as well as of pleaſing; a power found in no ſpecies of muſick ſo ſtrong as in the Sacred, which is capable of every mode, the ſolemn and lively, the pathetic and grand.

As the following obſervations were dictated by love and gratitude to this divine art, ſo are they humbly dedicated to your Majeſty, in ſincere teſtimony of that duty and zeal with which I am

Your Majesty's

Moſt obedient Subject

And devoted Servant,

James ſtreet,
Weſtminſter.

ANSELM BAYLY.

A

PRACTICAL TREATISE

ON

Singing and Playing, &c.

THE Art of Singing hath been treated of by no writer in ſo diſtinct and copious a manner as by the Italian *Pier Franceſco Toſi*, in a book entitled, "*Obſervations on the Florid Song.*"

GREAT uſe is made of this book in the following treatiſe, by extracting every obſervation that was thought ſerviceable to the ſacred ſinger.

TOSI (p. 80. ſ. 4.) recommends to the ſinger the ſtudy of language. "Let the ſinger, "ſays he, be able to read perfectly, that he may "not be put to ſhame for ſcandalous ignorance."

And

And again, in ſ. 7. "With the ſtudy of muſick "let him ſtudy at leaſt ſo much of grammar, "as may enable him to underſtand the words "he is to ſing in churches, and give the proper "force to the expreſſion."

THAT the ſtudent, therefore, may be properly initiated into the divine art and holy ſervice of ſinging cathedral muſick according to the plan of ſo great a maſter, he is here preſented with, 1ſt, An Eſſay on Grammar; which, though a mere ſketch, is yet ſufficient for the immediate purpoſe: 2d, On Pronunciation, or the Art of Juſt Speaking: 3d, On the Requiſites and Ornaments of Singing: and, 4th, On their Application and Uſe.

An ESSAY on GRAMMAR.

LANGUAGE is formed of letters, words, and ſentences. Theſe are the ſubject of Grammar.

CHAP. I.

Of LETTERS.

LETTERS are *Roman*, *ſmall* a, b, c, *capital* A, B; and *Italic*, *a*, *b*, *c*. Italics are uſed in print

print to diſtinguiſh a Latin or ſome remarkable word: Capitals are uſed in beginning a ſentence, proper name, title, or any remarkable word.

The SOUND *of the Letters by the* ORGANS *of* SPEECH.

THESE letters *a*, *e*, *i*, *o*, *u*, have their ſound by opening the mouth wide, and cloſing it again with the lips round, as in theſe words, *all*, *ell*, *ill*, *lo*, *full*; or *aw*, *eat*, *ye*, *woo*: And becauſe they have hereby an open, *vocal*, that is, audible ſound, they are named

VOWELS.

IN the proper articulation of the vowels the breath and ſound are delivered freely from the lungs and breaſt, without any interruption of the throat, tongue, noſe and lips; and it is by an union with them, that the other letters receive an open, vocal ſound and their name

CONSONANTS.

It is certain, that every conſonant hath in its nature, and ought to have in ſpeaking and ſing-

ing, a certain degree of audibleneſs, its proper ſound without the help of a vowel, though not open and vocal. They are not open and vocal, becauſe in the formation of them the breath and ſound are intercepted in their paſſage with a greater or leſs compreſſion by the tongue and lips, in the manner following.

d. Formed by the tongue laid flat and preſſed hard againſt the roof of the mouth, forcing a ſtrong ſound at the ſame time in the mouth, as in *made, mad.*

t. By the tip of the tongue fixed to the root of the upper teeth, and ſending forth a ſoft ſound or rather whiſper, a mere expreſſion of the breath, at removing it; as *mate, mat.*

th. By tenderly preſſing the tip of the tongue between the teeth, and at the ſame time making a ſoft aſpiration, as in *length, bath*; an aſpirate *t.* The Engliſh alſo give an aſpirated ſound in many words, as in *this, that, thoſe, them, they, the, thee, thou, farther, another, brother, mother, father.*

l. By the point of the tongue fixed to the roof of the mouth, and ſending forth a ſound at the quick removal of it through the mouth; as in *roll:* A continuation of the tongue, and ſend-

ing

ing forth at the ſame time a ſtrong breathing, forms the aſpirated *Ll* of the Welch.

n. By the tongue placed ſoftly, and not quite flat to the roof of the mouth, and forcing the ſound through the noſtrils, as in *noon*, *one*.

r. By turning the tip of the tongue quick along the roof of the mouth towards the throat, at the ſame time giving a jarring, tremulous ſound; as in *ore*, *roar*.

ſ. By pointing the tongue horizontally near the teeth a little ſeparated, with the lips ſtrained, and making a hiſſing between the teeth; as in *leſs*, *eſs*.

z. By the tongue in the ſame poſition as *ſ*, but inſtead of a hiſſing, ſending forth a ſtrong ſound like to that of a fly or a bee; as in *blaze*, *buz*; ſome conſider this ſound improperly as a compound of *ds*.

c, *k*, *q*. By turning the tip of the tongue towards the lower teeth, ſo as to make the arched part of the tongue preſs a little againſt the roof of the mouth, and forcing a ſhort breathing ſound at the leaſt ſeparation of the tongue from the roof; as in *cake*: This ſound is natural to the bird, called jackdaw, writ by Shakeſpeare according to the ſound *cough*.

g By drawing back the tongue, and ſtopping the paſſage, ſo as to confine a ſound forced in the throat, as in *egg*.

b By preſſing the lips hard together, and forcing a ſound by burſting them aſunder; as in *babe*, *bab*.

f By the lower lip ſoftly laid to the upper teeth, and making a quick aſpiration; as in *of*, *ef*.

m By holding the lips together, and ſending forth a ſound through the noſtrils; as *aim*, *em*.

h A mere aſpiration at opening the mouth, or gentle breathing; as *at hat*.

THIS doctrine of articulation will be found of vaſt conſequence and uſe to thoſe, who would ſpeak and ſing with diſtinctneſs and elegance; as will alſo what is next obſervable on the letters interchanging in ſound.

IT may ſeem to be a very juſt maxim in theory, that each letter ſhould always preſerve its own ſound; but in practice this hath never been the caſe in any language: Natural defects in the organs of ſpeech, or a miſuſe of them; an affectation of what is falſely called a fine and polite way of ſpeaking; a ſhort and quick, or its oppoſite extreme, a heavy, drawling,

whining

whining, canting pronunciation, theſe and many other methods contribute to a change of ſound between the letters, particularly thoſe that approach neareſt to formation.

FIRST the vowels, which remember to pronounce *aw, ea, ye, oh, woo.*

THE vowels are long, ſhort, very ſhort by nature, interchange and mixture.

A, aw whoſe native ſound is broad, deep and long, as in *all, aw, war, daub,* hath in Engliſh generally a ſhort mixed ſound of *ae,* as in *man, bath,* or of *ea* long, as in *mary, make, take,* pronounced as if written meary, meak, teak: This laſt is properly not *a* but *e* long.

E This is the next open ſound; which as it is narrower, ſo is it ſhorter than *a,* as in *ell, men merry, prefer:* This is often made very ſhort by falling into *i,* as in *me, he, ſhe, be, engliſh: e* before *w* or *e* hath always the ſound of *i* long, as in *dew, keep,* as if written diew, or rather diw, kiep, like *view, chief, field:* Alſo *e* before *ar* hath generally the ſound of *i* long, as in *fear, dear,* as if written feer, deer like *peer;* but *ea* otherwiſe, *e* before *i,* and with *e* final, make *e* long; as in *beam, deceive, glebe, bane.* Note *e* final is mute, except in proper names derived from Latin, Greek and Hebrew; becauſe in

thoſe

thoſe languages all final vowels preſerve their ſound, as in *Daphne*, *Candace*, *Jeſſe*; ſo in the common names *epitome*, *cataſtrophe*, *apoſtrophe*, which it would be more analogous to write with a *y*, epitomy—*e* before a final conſonant is very often mute; as in *takes*, *even*, *open*, *learned*, *mixed*, *expreſſed*, as if written teaks, evn, opn, learnt, mixt, expreſt.

I ye, This is again narrower and ſhorter than *e*, as in *ill*, *him*; here *i* may be ſaid to be ſhort, but *ie*, *ee*, generally make *i* long, as in *field*, *eel*; *i* hath alſo a mixed ſound like *ey*, *ei* in the words *eye*, *by*, *neither*.

O This can ſcarcely be conſidered as a ſimple or original ſound, being ſometimes ſimilar to *a* long, but a little more round, as in *oh*, *goad*, *ſore*, *grow*; but generally it is either the very ſame with *u* very ſhort, as in *ſon*, pronounced the ſame as *ſun*, formerly writ and pronounced long, *ſonne*, or it is *a* broad, but ſhorter than in *all*, as in *lot*, *for*; this is properly *a* ſhort.

U woo Its true ſimple ſound ſeems to be that ſhort ſound expreſſed in the words *full*, *pull*, *bull*, and by *oo*, as in *woo*; *oo* is generally *u* long, as in *fool*, *pool*: but *u* hath moſtly either a mixed ſound of *iu* or *eiu*, expreſſed in the words *dew*, *view*, *you*, as in *due*, *duty*, *peculiar*

liar, *pure*, as if written *piur*, *pieur* like the Italian *piu*; or it hath a peculiar kind of exceeding ſhort ſound, an obſcure, indiſtinguiſhable vowel, as in *ſun*, *murmur*: Let this be called *u* very ſhort, or the cloſe *u*; note the other vowels fall into this laſt ſound, and become very ſhort when pronounced quick, as *a* in *aver*, *general*, *fear*, *dear*, *hear*; *e* in *manner*; *i* in *bird*, *o* in *ſome*.

Secondly the conſonants interchange their ſound.

c Before *e*, *i*, *y* changeth into *s*, as in *cenſor*, *city*, *cymbal*.

p Before *h* into *f*, as in *prophet*.

g Before *h* is either changed into *f*, as in *rough*, *laugh*; into *th* in *ſigh*, or is mute, as in *high*, *nigh*.

s Often falleth into *z*, particularly between two vowels, and when final; as in *theſe*, *deſire*, *is*, *implys*.

d Final, after *e* mute, hath often the ſound of *t*, as in *mixed*, *expreſſed*; as if written, mixt, expreſt.

G and *k* before *n* are often mute, as in *gnaw*, *reign*, *knit*, *know*; ſo is *l* before *k* in *walk*, *talk*, before *d* in *would*, *could*, *ſhould*; *t* in *often*, *thiſtle*; *d* before *g*, as in *lodge*, *judge*; *b* before

and after *m* is often mute, as in *doubt*, *debt*, *lamb*, *limb*; ſo is *n* after *m* in *condemn*, and *s* in *iſle*, *demeſne*, *viſcount*.

When two or three vowels meet together, and form a mixed and double ſound, they are called *Dipthongs*, *Tripthongs*, proper and improper: proper when real, as *ai*, in *fair*; *ei*, *eu*, *ew* in eight, feud, view; *io* and *ue* in queſtion; *oi* in void; *ou* in out; *ui* in quilt; *w*, *a*, *i*, in way; improper when only a ſimple ſound prevails, as *au* in daub, *ou* in bought, *eo* in people: In Italian all diphthongs are proper.

One or more letters in a word *taken together*, and pronounced by themſelves are called

SYLLABLE.

Mono, one		ſyllable.
Diſ, two	}	ſyllables.
Triſ, three	}	
Poly, many	}	

Stops and Marks.

Stops denote certain reſts to be made in reading: Marks have regard, ſome to the tones of the voice, and ſome to words and ſentences:

Stops are

Comma (,) a very ſhort reſt, while you tell one.

Semi-

Semicolon (;) equal to two
Colon (:) equal to three } Commas.
Period (.) equal to four

MARKS are many, but the moſt obſervable are

Interrogation (?) aſking a queſtion, commonly with elevation of the voice.

Admiration (!) expreſſive of ſurprize.

Parentheſis ( ) the interpoſition of one ſentence between another, introduced as explanatory or pathetic; hence naturally falling in, it makes a beautiful figure in diſcourſe or writing, always to be pointed out in ſpeaking or reading by a ſmall depreſſion of the voice, and diſcoverable in writing, though not always, and oftentimes improperly marked.

Accent accute (´) elevation of the voice on the ſyllable over which it ſtands; grave (`) depreſſion, and circumflex (ˆ) both raiſing and falling.

Apoſtrophe, (') a mark of abbreviation, as would'ſt for wouldeſt, ſhan't for ſhall not, I'll for I will, fear'd for feared, Milton's poem for the poem of Milton, e'er, o'er for ever, over, 'twas for it was, gen'ral for general.

Theſe

Theie abbreviations, allowable in the hurry of ſpeech, are often blemiſhes in writing.

CHAP. II.

Of Words.

From the various combinations of letters into ſyllables ariſe words, called the parts of ſpeech: words are the ſubſtitutes of things, their *qualities*, *actions* and *relations*. Words of the firſt order are thoſe, which ſtand as *names* for *ſubſtances*, that is, beings, the things themſelves; thence called

Nouns Substantive.

Of the ſubſtantive kind are horſe, man, God, Heaven, earth.

Nouns for males are ſaid to be of the *maſculine gender*, as lion or he-lion; for females, of the *feminine*, as lioneſs, or ſhe-lion, and for inanimates, of the *neuter*: if the noun refer to one thing, it is ſaid to be of the *ſingular number*; to more, of the *plural*, formed generally

rally by the addition of *s* as lion *ſing.* lions *plu.* horſe, horſes.

Words of the ſecond order are ſuch as diſtinguiſh the qualities of things, their properties, adjuncts, accidents; any thing *added* to ſubſtantives, thence called

Adjectives or Epithets.

Of the adjective kind are bad, good, high, low.

Adjectives are ſaid to have degrees of compariſon, as greater, wiſer; this is called the *comparative degree*; wiſeſt, greateſt, the *ſuperlative.*

Words of the third order are ſuch as expreſs an action or ſtate of a thing, ſomething that the ſubſtance or ſubſtantive *doeth* and *is*; as man *thinks*, *is* a thinking being; the horſe *runs*, *is* good. This is named

Verb.

From verbs ariſe *participles*, as *loving*, *loved*; ſo called, becauſe they have *partly* the nature of adjectives, and *partly* of verbs.

The ſubſtantive and verb are the principal parts of ſpeech, the foundation of all diſcourſe: for

for not one propoſition or ſentence can be formed without them, though many may by the help of theſe alone: for inſtance, God is, God made man: theſe are compleat ſentences without addition of the adjectives good, upright, innocent.

WORDS of the fourth kind, which though not of abſolute neceſſity to conſtitute a ſentence, yet ſerve to connect, carry on, and form diſcourſe, being as it were, attendants on nouns and verbs, explaining their ſeveral circumſtances, degrees, *relations*; theſe leſſer parts of ſpeech might be comprehended under the one general term, *particle*, inſtead of the uſual names of pronoun, article, adverb, prepoſition, conjunction, interjection. Adverbs, ſuch as, *very, more, than, wiſely*, attend on adjectives and verbs, placed either before or after them, as very good, more wiſe than, God acteth wiſely: Prepoſitions, ſuch as *of, to, for, with, in, from*, ſtand before nouns, but prefixed to verbs, as *withdraw, forego*, forming *compounds*: Conjunctions, ſuch as, *and, but, nor, when*, join words and ſentences together, and Interjections are expreſſive of ſome ſurprize and agitations of the mind: Articles, which in Engliſh, are two,

the,

the, *a*, or *an*, are placed only before nouns and adjectives, as the man, a man, an humble man.

THE Pronouns are *I*, *thou*, *he*, *ſhe*, of the ſingular number, *we*, *ye*, *you*, *they*, of the plural, called *perſonal*, becauſe uſed in place of proper names and perſons before verbs; as I love, you love, thou loveſt, he, for John, ſhe, for Mary, the horſe loveth or loves; we love, they, for John and Mary, the horſes love.

Who, *which*, *that* are called pronouns *relative*, becauſe they relate to ſome thing or perſon going before, called *antecedent*.

OF SENTENCES.

SENTENCES are ſimple and compounded. God created the world in ſix days; he made man to ſerve him: theſe are ſimple ſentences, in which the noun ſubſtantive *God* and the pronoun *he* is ſaid to come before the verbs *create* and *made*; but *man*, *world*, to follow the verbs; *to ſerve* is a verb in the infinitive mood, ſaid to be the latter of two verbs; the numeral adjective ſix, to agree with the ſubſtantive day, and day to be governed by the prepoſition *in*. Acquaint thyſelf with God and be at peace: this is

a compound ſentence, the neareſt to a ſimple, or two ſentences coupled by the conjunction *and:* God, who is wiſe and powerful, created the heavens and the earth in the beginning; when there was no dry land, neither ſun, moon nor ſtars, but the earth hung ſhapeleſs and undigeſted, a fluid maſs, or deep, ſurrounded by darkneſs, a ſubſtance inert and motionleſs. This is a more compound ſentence or period, conſiſting of four propoſitions. " Who is wiſe and powerful " is one, coming in between the principal ſentence, " God created " in the form of a parentheſis " When there was no dry land but the earth hung " is a third and fourth, connected with the principal by the Adverbs *when* and *but*.

THUS you have a ſhort view or ſketch of grammar, exhibiting the parts of ſpeech, which conſtitute ſentences aud frame diſcourſe, and from the true knowledge and proper application of which is formed correctneſs of ſpeaking and writing.

PRONUNCIATION,

OR

The Art of juſt SPEAKING.

THE art next to writing well, is that of ſpeaking well; which crowns the whole. Juſt ſpeaking, which the Latins name *Pronunciatio*, is of ſuch importance, that no one can neglect it, without depriving eloquence of its chief ſtrength; nay a good delivery will ſet off even an indifferent compoſition: For the greateſt part of an audience are ſtruck not ſo much with what is ſaid as the manner of ſaying it; which manner may be conſidered to be ſuch as is either requiſite and proper, or ornamental and graceful.

The requiſites of ſpeaking in public, without which a man ought to be even aſhamed to ſpeak, are diſtinctneſs in pronunciation, audibleneſs of voice, and propriety with reſpect to quantity, ſtops, and emphaſis.

The firſt requiſite of juſt ſpeaking, diſtinctneſs in pronunciation will be effected, when there is no defect in the organs of ſpeech, nor any miſapplication of them; but where to each vowel and conſonant is given their due power, free of all affectation, hurry and drawling. If the organs of ſpeech be defective, which indeed is happily ſeldom the caſe, it is not in the power of art to rectify them: But their miſapplication, which very often is the caſe, may by care and attention always be rectified. The moſt remarkable miſapplications in the organs of ſpeech, are what we commonly call ſtuttering and liſping; both committed in reſpect to the conſonants. Stuttering is owing to a retention of the tongue too long in its poſition to the teeth, palate and throat at the beginning of a word: Thus for inſtance in *Tree*, *Lord* and *God*, the tongue is confined to the teeth too long in the formation of *t* in *Tree*, to the palate, of *l* in *Lord*, to the throat, of *g* in

in *God.* The way then to correct theſe *hæſitationes linguæ* is to remove the tongue quick in the formation of ſimple ſounds. Liſping is a fault incident chiefly to children, and may eaſily be corrected, being nothing elſe than the improper uſe of the aſpirate *th:* thus inſtead of *Sir,* a child is apt to ſay *thir.* Affectation, which not a little occaſioneth indiſtinctneſs, is the improper changing of open and long vowels into the narrow and ſhort; the dropping of cōſonants, or ſounding them very ſoft, and with imaginary politeneſs. Thus *commandment, God, ſalvation, pardoneth, abſolveth, my lord, madam, your lordſhip,* ſome pronounce *commeanment, gad, ſalveation, pardons, abſolves, meam, my led, your ledſhip.* If ſome men to ingratiate themſelves with the other ſex, Sardanapalus-like, think affectation neceſſary in converſing with them, they would do well to confine the prim mouth and the ſoft voice to thoſe occaſions only, and when they ſpeak in public aſſemblies, then to aſſume the voice and ſpeech of a man, that we may not have a female ſenate, nor women to ſpeak at the Bar, or in the Church. *Sit in primis lectio virilis, & cum-ſuavitate quadam gravis.* * Another cauſe of indiſtinctneſs in pronunciation is a

* Quint.

ſhort and quick way of ſpeaking. This muſt be corrected by taking more time and leiſure; though caution ſhould ſtep in to prevent falling into the other extreme of a lifeleſs, or whining pronunciation. And here the ſame advice that was given for the reſerving of affection to female aſſemblies, may be given to the whining tribe, that they would confine themſelves and their cant within conventicles, to dullneſs and perverſeneſs, and not come with it into the church.

The next requiſite is audibleneſs of voice; the ſpeaker being neither too ſoft nor too loud, but ſuiting his voice to the greatneſs and ſmallneſs of the place and audience. The voice ought not to be too low, becauſe then what is ſaid is heard not at all by thoſe that are at a diſtance, and with difficulty even by thoſe that are near; nor ought it to be too loud, becauſe it is then apt to produce confuſedneſs of ſound and diſagreeable ſenſation to the ears of the audience, as well as inconvenience to the ſpeaker himſelf. With reſpect to ſpeaking low, one fault ſhould be carefully avoided, which is that of a too ſudden and diſtant fall of the voice in the laſt ſyllable of a word at the end of a ſentence, omewhat like falling from level ground into a pit:

pit: Each ſyllable and eſpecially the period ought always to be audible, becauſe it is the concluſion of the ſenſe; and with reſpect to ſpeaking loud, a ſudden extenſion of the voice, the ſtage rant and the pulpit-bawl, ought ~~to be~~ carefully to be avoided. The fourth rule on the art of putting forth the voice in ſinging ought to be attended to in ſpeaking.

A third requiſite is a due regard to quantity. It is not often that any groſs miſtakes are committed in this reſpect by publick ſpeakers, who obſerve the length and ſhortneſs of ſyllables pretty exactly and agreeable to general cuſtom: Yet ſome words there are in which they differ, ſuch as whether it ſhould be *áccademy*, or *accádemy*; *induſtry*, or *indúſtry*, and many other words, particularly proper names in the Bible. It were to be wiſhed therefore, that ſome learned Lexicographer would carefully fix the quantity of words, with proper reaſons, for the conſultation of thoſe, who are apt to hurt the ear with improprieties. Some I have obſerved to pronounce the laſt ſyllable long of all words ending with *ite* like *finite*; ſo *infinite*; *intuitive, negative* not *infinit, intuitiv, negativ*: but ſurely notwithſtanding any reaſons a man may draw for this practice from the latin quantity, he muſt

appear

appear particular and pedantic; and is certainly wrong, if general cuſtom of pronunciation be any good rule.

The laſt requiſites, and of moſt importance, are ſtops and emphaſis; by which the ſpeaker is to convey ſenſe and force: for whoever in theſe particulars is a good reader, will be a good interpreter.

A ſtop is a pauſe, or taking off the voice in a certain time, not merely for the ſake of ſolemnity and taking breath, but to expreſs a ſeparation in the parts of ſpeech, and point out their dependence. Here again the fifth rule on the art of managing the breath ought to be attended to in ſpeaking as well as in ſinging; and this obſervation of ſtops ought to be regarded in ſinging as well as ſpeaking, particularly recitatives. A juſt obſervation of ſtops will illuſtrate the ſenſe, but an improper uſe will obſcure it, either in ſpeaking, ſinging, or writing. For example; "Ye that have followed me in the regeneration when the ſon of man ſhall ſit on the throne of his glory ye ſhall ſit upon twelve thrones."*— In this ſentence there will be a great difference, either as a ſtop is

* Mat. 19. 28.

is made after *followed me*, or after *regeneration*; and the queſtion may be, which is true? I ſhould ſuppoſe the ſtop ought to be after *followed me*, and not *in the regeneration*, of which *when the ſon of man ſhall ſit on the throne of his glory* comes in as an explanatory parentheſis, and is connected with *ye ſhall ſit*. Again, "from the Gentiles; unto whom now I ſend thee to open their eyes"† --- Here the infinitive *to open* is in the bible falſly ſeparated from *I ſend* by a comma, and thrown into another verſe: Hence inattentive readers are led to ſtop abſurdly at *I ſend thee*, and ſink their voice as if it finiſhed the ſenſe; ſo they do in the exhortation of the common prayer after "when we aſſemble and meet together"---To do what? The infinitives immediately following declare what, namely, "to render thanks, to ſet forth his moſt worthy praiſe, and to aſk thoſe things which are requiſite and neceſſary as well for the body as the ſoul." "Favourably, with mercy hear our prayers"‡ So ought this ſentence to be ſtopped with a comma after *favourably*, ſeperating it from *with mercy*; which is added in the nature of another adverb for the ſake of amplification; as

† Act. 26, 17. ‡ In the Litany.

as if it had been ſaid, "favourably hear our prayers, with mercy hear our prayers: "In like manner ought to be ſtopped this ſentence; "and we worſhip thy name ever, world without end."* To enumerate all the miſpointings in the bible, common prayer, and other books, would be endleſs; which, without great care, will ſubject the reader to continual miſtakes. Indeed the method of ſtopping will often be found very abſurd in moſt writings, if we may judge of it by this definition, that a ſtop is a pauſe in a certain time, not for the ſake of taking breath, but to ſeparate the parts of ſpeech, to divide ſentences, and at the ſame time point out their relation and connexion. The marks of ſtopping in uſe with us are four, called comma, ſemicolon, colon, and period; which would ſerve well enough, provided they were always judiciouſly applyed: To aſſiſt their application therefore, I would offer the following remarks.

The comma is a ſhort reſt in a ſentence itſelf, made uſe of to point off participles, words in appoſition, a relative from the antecedent, conjunctive particles when they couple words, not

* In the *Te Deum*.

not immediately in conjunction, but ſtanding at ſome diſtance, alſo the nominative caſe when ſeparated from the verb by the intervention of a relative before another verb, and on many other occaſions; of which it may be neceſſary to exemplify only the two laſt. "Man that is born of a woman hath but a ſhort time to live and is full of miſery." Here the nominative *man* is parted from the verb *hath* by the ſentence *that is born of a woman* intervening, and the conjunction *and* coupleth not immediately between *live* and *is*; therefore let the ſentence be ſtopped thus: "Man, that is born of a woman, hath but a ſhort time to live, and is full of miſery." Some make it a practice to ſtop the time of a comma after two or three words, even though the ſenſe ſhould require no pauſe; by which means they delay words in immediate connection, and are tireſome to the Hearer: This therefore is an exceeding ill practice, and ought to be avoided: Some again read on till they are out of breath, and often are forced to ſtop improperly.

The ſemicolon and colon are longer reſts, implying that the thought is finiſhed only in part, and carried on with ſome variety in a new

ſentence; that ſome inference is made, or ſome reaſon aſſigned: The period is a full ſtop at finiſhing the whole thought; as thus: "Man, that is born of a woman, hath but a ſhort time to live, and is full of miſery: He cometh up and is cut down like a flower; he fleeth as it were a ſhadow, and never continueth in one ſtay.

Emphaſis † is a ſtreſs on a ſyllable, word, or ſentence; on a long ſyllable and ſome eminent word to diſtinguiſh them from ſuch as are unemphatic. Many are apt to give too ſtrong a force, a kind of laſh, or ſtroke upon ſyllables and words, which it is even painful to hear. In a ſentence are always one or more words, that require emphaſis; while others are to be run off lightly and ſomewhat haſtily. To make many obſervations on emphaſis would be tedious, and, one would think, unneceſſary; yet ſome remarks may be requiſite: For ſo extremely abſurd are many in this point, laying a ſtreſs upon words they ought not, that they may be ſaid to place an emphaſis upon every word, or ſyllable; nay even on the very

† Εμφασις from ε φα νω to place any thing in ſight, or make it manifeſt.

very letters. I have obſerved ſome to be guilty of this fault on the letter *ſ*, chiefly when final; which is a kind of hiſſing, or ſerpentine ſound particularly diſagreeable to the ear, and too often occurs in the engliſh language, as doth the letter *r*. Theſe therefore ought to be touched eaſily and lightly as poſſible; and ſo ought all unemphatic words, ſuch as,

1*ſt*. The article *the*; prepoſitions; the adverbs *and*, *not*, *neither*, *nor*, *or*, *ſo*, *that*; auxiliary verbs, ſuch as *have*, *do*, *may*, *can*, *is*, and pronouns; all which are to be touched lightly, without any emphaſis unleſs they ſtand in oppoſition, in the way of antitheſis, either expreſſed, or implyed.

2*d*. *Now*, when an adverb of time, as, "when did you come? Juſt *now*," is emphatical; but not, when an adverb of reaſon, ſomething like *igitur* in latin: as, "now then we are embaſſadors of chriſt" — *Both*, when a numeral adjective, as, *both* of *us*, is long and emphatical; but not, when uſed as a couplative with *and* like *et et*, or *que que* in latin, as, *nocteſq*; *dieſq*; both night and day; "both now and ever vouchſafe to hear us, O Chriſt." This uſe of

both is very frequent in the bible and common-prayer; and it ought to be pronounced light and ſhort as poſſible, as if written, *buth*, with *u* very ſhort. In the ſecond collect for evening-prayer, "that both our hearts may be ſet to "obey thy commandments," to hear *both* read long, as it generally is abſurdly, like a numeral adjective, confuſeth the hearer by bringing to his imagination the idea of two hearts in man inſtead of one. *There*, when an adverb of place, as, *there* in that place, is emphatical; but not, when uſed before the verb in the room of a nominative caſe, as, "let there be light; and there was light—and there is no health in us:" on theſe occaſions it ought to be pronounced ſhort, as if written *ther*; which I have ſeen ſo diſtinguiſhed properly enough. *For*, when an adverb of reaſon ought to be diſtinguiſhed with ſome little force from *for* a prepoſition. *That*, when a pronoun demonſtrative, as, *that* man, is emphatical; but not when a relative, as, "man that is born"—or an adverb like *ut* and *quod*, as, "I have told you before hand, that when it is come to paſs"—*And*, if a ſentence intervene between the word which it joineth, ſhould receive ſome little point and ſtop, as; "do your duty" and,

when

when ye have done all that is commanded you, ſay, we are unprofitable ſervants" — "*and*, that they may truly pleaſe thee, pour upon them the continual dew of thy bleſſing." *Too*, when comparative, as, *too much*, is emphatical; but not when an adverb in the ſenſe of *alſo*, *likewiſe*, *as well as other things*; as, "this *too* is mine." Laſtly, all antecedents are emphatical; as, "unto *me* who am the leaſt of all Saints—*man* that is born"—ſo are all words in antitheſis; as, "*man* not *woman* ought to have the pre-eminence by nature and the laws of God: The *Scribes* and *Phariſees* ſay, thou ſhalt love thy neighbour and hate thine enemy; but *I* ſay unto you, love your enemies—forgive us our treſpaſſes, as *we* forgive them that treſpaſs againſt *us*." It were to be wiſhed that the words, *now*, *both*, *there*, *for*, *that*, *too*, and others which have a double ſenſe, were marked with an accent when emphatic, eſpecially in the bible and common prayer to prevent miſtakes; which it is impoſſible the reader ſhould avoid, unleſs he knew the whole ſentence before-hand.

So much for emphaſis of words; beſide which there is alſo that of ſentences. In the

ſcriptures

ſcriptures a difference ought to be obſerved between the mere narrative parts, and the didactic; the one ſhould be read ſomewhat familiarly, and the other with gravity and authority; though great care ſhould be taken of extremes, not to be too light nor theatrical. For example ſuppoſe you were to read in Matthew ch. 4. from v. 23. to v. 2. of the fifth chapter, all which is narrative; and then go on to the end, the whole of which is preceptive or didactic; if you read both alike, neither will have any effect: or ſuppoſe you were to read the firſt chapter of Geneſis, you ought to be more important and pompous when God ſpeaketh "let there be light, than when the Hiſtorian "and there was light." Can any one read the melting lamentations of Jeremiah in an uncomplaining ſtrain? "All her people ſigh; they ſeek bread; they have given their pleaſant things for meat to relieve their ſoul: See O Lord and conſider; for I am become vile. Is it nothing to you, all ye thar paſs by? behold and ſee, if there be any ſorrow like unto my ſorrow, which is brought upon me; wherewith the Lord hath afflicted me in the day of his fierce anger." In words and ſentiments expreſſive of tenderneſs and ſorrow be pathetic,

and

and ſpirited in thoſe of joy and thankſgiving. You will ſometimes even in the compaſs of a ſingle chapter have occaſion to perſonate different characters; and therefore ſhould be different in the manner of ſpeaking, according to the tenor of each character. The ſevere reproach, "ye ſerpents, ye generation of vipers—go, tell that ſox—get thee behind me ſatan"—have another kind of force in the mouth of the meek, compaſſionate Jeſus than they would in that of the Apoſtles, who were for commanding fire from heaven to conſume their opponants: So hath the anſwer "nay verily; but let come themſelves, and fetch us out" * in the perſon of Paul than in that of a clown. Let the reader then picture to himſelf the real character in nature, which he is to perſonate, and he will not be lifeleſs, nor liable to overact his part; but will impreſs the word of God upon the hearers with ſenſe and becoming energy: In ſhort, let a perſon conſider how he ſhould ſpeak the ſame thing in a private converſation, and pray in his cloſet, and it will help him to deliver it with much propriety in a public aſſembly; with as much propriety as the requiſites of juſt ſpeaking can furniſh him.

The

* Act. xvi. 57.

The ornaments of juſt ſpeaking are perſon, voice, accent or intonation of voice and geſture.

A good perſon of proper height and pleaſing countenance is an ornament very commanding and agreeable, but the gift of nature, not of art; though art may help a man to make the moſt of his perſon.

Voice is likewiſe the gift of nature. This in man the maſters of muſick have diſtinguiſhed by the name of counter-tenor, tenor, tenor-baſs, and the true baſs. The firſt is a few tones under the treble or boy's voice; the ſecond is under the counter-tenor, ſo as to be an octave to the treble; the third is made up partly of the tenor, and partly of the true baſs; which laſt is the deepeſt, and oftentimes hath the greateſt compaſs in nature. The beſt voice then for ſpeaking in publick is in general the tenor and tenor-baſs; the counter-tenor being rather too ſhrill, and the true baſs too deep except in ſolemn, ſententious parts, which have their greateſt effect from the true baſs only: Here a QUIN will appear to more advantage than a GARRICK. The voice itſelf is indeed the gift of nature; but with reſpect to the tone

it

is extremely in the power of affectation, or ill habit to hurt it, and of art to improve it. The moſt remarkable ill tones are perhaps ſuch as ariſe from what is called ſpeaking through the noſe and in the throat. Of guttural tones there is great variety. Some are like the bleating of a ſheep, or noiſe of a raven; ſome reſemble the croaking of a frog and quacking of a duck: All which ſeem to be owing to ſome trick of compreſſing the wind-pipe in ſuch a manner as to confine, or choak the tone in the throat inſtead of letting it paſs freely out. The voice is alſo often hurt by another trick; that of ſhutting the teeth, and confining the tone within the mouth inſtead of opening the teeth and lips properly ſo as to bring it out with fulneſs and rotundity, The ready way to mend theſe ill-habits, ſome perhaps may ſay, is to conſult thoſe who are ſkilled in muſick, eſpecially in the vocal part; and indeed ſo it would, were they not many of them guilty of the very ſame faults themſelves: But perhaps the ſureſt method is to ſtudy carefully the formation of ſimple ſounds by the organs of ſpeech. The ſhrilneſs of the countertenor ought to be avoided

by ſpeaking moſtly in the lower tones of the voice formed from the breaſt according to the ſecond requiſite in ſinging, and the groſsneſs of the true baſs ſhould be mellowed by the uſe of the upper tones.

Accent by an abuſe of modern ſpeech means with us the ſame as Quantity, making that ſyllable long, on which it is laid, and the other ſyllables ſhort: Thus in *induſtry*, if the accent be placed on the 1ſt ſyllable, the other two ſyllables are pronounced ſhort; but if on the ſecond, the firſt and laſt ſyllables are made ſhort. From this application it is that ſome men ſeem to have been extremely miſled in their reaſoning on the uſe of the greek accents; as if in that language accent implied quantity the ſame as in Engliſh: but nothing leſs. For accent, *accentus* in latin from *accino*, that is *ad* to, and *cano*, the ſinging to ſome tune or muſical inſtrument, and *proſody* in greek, both ſignify the tone, or raiſing and falling of the voice; as, the acute ´ is the elevation of the voice upon a ſyllable, the grave ` is the depreſſing or ſinking of it, without any regard to quantity; the circumflex ^ is both raiſing and falling, unharmoniouſly

harmoniouſly, as in whining and canting, but agreeably, as in the appoggeatura; which when neatly executed is a grace in ſpeaking, ſinging and playing perhaps the moſt pleaſing of all. It is worth obſerving that the acute, grave and circumflex are the only poſſible accents in nature, though they may differ greatly in degrees of elevation and depreſſion; and accordingly the Jews have many marks expreſſive of ſuch degrees: But the muſician can expreſs them with the beſt effect. Quantity then ſhould be conſidered as the *time*; and accent the *tune*.

The intonation, or modulation of voice is next to be conſidered in ſentences: and here to ſhew the ornament it may be right firſt to expoſe the deformities; which are two, a ſameneſs of tone, called monotony, and uncertainty of tone.

Monotony I would conſider to be of two kinds. The firſt is the continuation of the voice on one ſingle tone; as in cathedral ſervice. This kind of monotony or chanting, as it is uſually called, was wiſely ordained for ſpacious Cathedrals, and is certainly more agreeable to the ear, eſpecially if performed

well, than the ſecond kind, a uniformity in raiſing and falling the voice where the tune, if I may ſo ſpeak, is alike in every ſentence. Some begin every ſentence with the ſame tone elevated, and ſink alike: others riſe from a depreſſed tone to an octave, and then fall again to the ſame tone one while on a ſudden, another while leiſurely; either of theſe ways is ſpeaking as ſome men live and argue, in a circle. One or both of theſe monotonies moſt public ſpeakers are apt to fall into, even thoſe of the ſtage, who would be thought the ſtandard of juſt ſpeaking.

Uncertainty of tone is when the ſpeaker lets his voice as it were run up and down wild, in a deſultory manner, without any modulation at all. This is a habit of ſpeaking more diſpleaſing than any kind of monotony, and leſs capable of conveying the ſenſe of what is ſpoken. Sameneſs of tone is tireſome to the ear, but uncertainty ſhocks it ſomewhat like muſick without harmony; and variety only well diſpoſed, or as muſicians ſpeak, in true modulation can raiſe delight. This the human voice is wonderfully capable of exciting; becauſe it can execute not only all the perfect tones, but

wonderfully divide each tone into very minute parts. The true modulation of the voice then may be thought to lie between the two extremes of monotony and deſultorineſs; but how to attain it is the difficulty. For though it were eaſy to give directions to another in perſon; yet to convey the ſame in writing it is ſcarcely poſſible by reaſon of our inability to deſcribe ſounds: However I will offer a few hints to the reader, which he muſt apply to practice, and improve upon, as well as he can.

Firſt, to avoid a monotony let the ſpeaker now and then vary the key in beginning of ſentences, with the pitch ſometimes higher according to the length of the ſentence, and ſometimes lower: But

Secondly, in whatever key you begin, a kind of melody natural and ſuitable to it ſhould be preſerved throughout in riſing and falling.

Thirdly, in a ſentence let the governing words for the moſt part bear the ſuperiority of ſound over the governed, and the leading part of a ſentence over the connected, which muſt be expreſſed with the voice ſomewhat depreſſed in a gradual deſcent to the period: with an intervening ſentence, called parentheſis, the voice

ſhould

ſhould deſcend a tone or more, and be elevated afterwards to the pitch it began in the principal ſentence.

Their ſong was partial, but the harmony,
(What could it leſs when ſpirits immortal ſing)
Suſpended Hell———
———In diſcourſe more ſweet
(For eloquence the ſoul, ſong charms the ſenſe)
Others apart ſat on a hill retired.

MILTON.

Fourthly let the cadence be different and deeper in proportion to the finiſhing of the thought, or point of diſcourſe. After a ſemicolon, or colon properly placed, the voice may ſometimes be a little elevated, as it were half a tone, but ſhould never be depreſſed much below the tone in the preceding words. Take for inſtance the lord's prayer; which conſiſteth of ſeveral ſhort ſentences, connected with each other, and finiſhing with the Amen: I would point it thus. Our father, which art in heaven, hallowed be thy name; thy kingdom come; thy will be done in earth, as it is in heaven: give us this day our daily bread, and forgive us our treſpaſſes as we forgive them that treſpaſs againſt us; and lead us not into temptation, but deliver us from evil: for thine is the kingdom,

and

and the power, and the glory for ever and ever: Amen. This prayer will always move, if pronounced with ſolemnity, and with propriety; but to hear ſome read this prayer, it would lead one to call in queſtion their underſtanding, and doubt whether they ever prayed in earneſt and with a ſenſe of filial awe to the father of mankind in their lives. It will contribute to variety and melody, if the elevation of voice be made on ſyllables by the greek rules of the accute accent.

Laſtly, it is too common a fault to expreſs the interrogation always with an elevation of voice on the laſt word; whereas the queſtion itſelf will often lie in the firſt word; as thus. "Where is Abel thy brother; How can I do this great wickedneſs, and ſin againſt God?" The elevation therefore ought to be on the word, which hath in it the force of the interrogation. Theſe rules of pronunciation are drawn from nature; and the reader in reducing them to practice muſt ever keep her in view. For as ſinging is, or at leaſt ought to be, a better and more melodious way of ſpeaking; ſo ſhould elocution reſemble converſation, only more heightened and graceful.

The

The laſt ornament is geſture; by which is meant the attitude of the body, and the motion or action of the hands and countenance: in ſpeaking of which I ſhall confine myſelf to the pulpit.

Firſt then, the attitude of the body ought moſtly to be erect; ſometimes in a leaning poſture over the pulpit, eſpecially in addreſſing yourſelf to the audience, and for the better throwing out of the voice; ſometimes alſo inclining on each ſide to ſhew as it were an equal regard to the whole congregation. There are likewiſe certain proprieties in the motion of the hands; but as our pulpits will ſcarcely admit of them, I paſs over this action to that of the countenance.

Secondly, as the countenance, that is, the face and eyes, are the great index of the paſſions, by it the ſpeaker may on many occaſions prevail more upon his audience than by language. For a look oftentimes hath in it more force than words, or even blows. The countenance of a Preacher then ſhould in general be open and pleaſant, yet grave and ſerious: when and how to alter this frame the beſt guide to the ſpeaker will be his own ſenſations of what he is delivering

vering to the audience, and the paſſion he would excite in them. The eyes, in ſpeaking to the audience, ſhould be directed to each part of it, with a modeſt and decent reſpect; but upwards towards heaven in prayer to God, and at the ſolemn mention of his name. So far, at leaſt, action may be admitted among us, and thought neceſſary even to ſhew a ſpeaker to be alive: yet how few ſtudy to avail themſelves even of this! You may too often hear a Preacher not ſpeak, but read a very good diſcourſe motionleſs, and without any variety of voice; another, on the contrary, uſing too much action, or rather agitation, and too great variety: Others, again, you will hear not pray, but hurry over the fineſt publick form of prayer, and the declarations of God in his word, without feeling and without ſenſe.

If a Demoſthenes, a Cicero, can with only the arts of ſpeaking, and mere worldly arguments, prevail in the ſenate and at the bar; how much more powerfully may a Preacher influence his audience with the ſame weapons

in one hand, and the word of God in the other? The knowledge of language in every ſtyle, but above all in its force as ſpoken, is befitting no perſon more than a Preacher, and in no one is its want more diſhonourable. No nation, perhaps, can boaſt of more good writers than the Engliſh, and of fewer good ſpeakers; which is certainly owing to the omiſſion of making elocution a part of our education at ſchool and at the univerſity. We take great pains to give our youth a taſte for compoſition and writing well, not inferior to the Greeks and Romans; but none for ſpeaking well, though it hath ever been eſteemed the finiſhing qualification in the character of an Orator.

The author, in the preceding obſervations, preſumes not to point out every propriety and beauty of juſt ſpeaking to the Orator, particularly the ſacred; but only to bring him within ſight of the proſpect, as it lies between the two extreams of a whining, lifeleſs praying, and a theatrical,

theatrical, ranting pronunciation. To ſum up all then in one word to the wiſe : in reading the prayers and leſſons be deliberate, emphatic, devout, eſpecially in beginning and finiſhing each collect or prayer, by reaſon of it's ſolemn opening with ſome attribute, as of omnipotency, eternity, and cloſing with that of mercy, through the mediation of Jeſus Chriſt; and in preaching neglect not the paſſions of your audience, but be moſt careful to inform their underſtanding and judgment, that by the word rightly divided they may be ſober minded, and build up themſelves on their moſt holy faith, looking for the mercy of our Lord Jeſus Chriſt unto eternal life.

ON SINGING.

CHAP. I.

THE common requiſites, or the qualifications abſolutely neceſſary in him who would teach, and in him who would learn to ſing well, particularly ſacred muſick, are in the maſter honeſty and diligence, and in the ſcholar the formation of the voice, pronunciation of words, delivery and ſupport of the voice, and graceful poſtures of the body.

Many ſeem to confine the art of muſick to the knowledge of notes, that is to ſay, their value, time, intervals and harmony. Hence they, whoſe ſtudy and progreſs have carried them to this ſkill, would be thought adepts, profeſſors, maſters; but with juſt as much propriety as he, who knows only the letters of the alphabet and can read and ſpell, would reckon himſelf an orator,

or a layer of brick and wood an architect: for the manner not the matter conſtitutes every art, as proper motives of faith do the virtue of our actions.

Now the manner of ſinging like the manner of ſpeaking may be conſidered as two-fold, that which is requiſite and plain, and that which is graceful and ornamental. This ſhews at one ſight how extenſive ought to be the qualifications of a maſter, and how few are qualified, which made *Toſi* wiſh (p. 11.) " that the ableſt ſingers would undertake the taſk of teaching, they beſt knowing how to conduct the ſcholar from the firſt elements to perfection: " In which obſervation he is certainly right. For there is ſo much difference between ſinging with true taſte, whether given by nature, or formed by art with an eye to nature, and mechanically playing, as if they bore no relation to each other; for which reaſon very few players can ſing. This may be propoſed as a maxim; he will make the beſt player of church muſick, who ſung well when a boy, and he no player of it at all who hath not been bred in a choir. It were fitteſt then to make him maſter who ſings beſt in the choir, if he underſtand

derſtand at all the grounds of muſick, and can barely accompany: but as this is ſeldom the caſe, the teaching of the firſt rudiments of cathedral muſick, by neceſſity falls to the organiſt.

Firſt then, whoever be the maſter, beſides the knowledge of notes and the nature of *ſolfaing*, it is requiſite, ſaith *Toſi* " that he be an honeſt man, diligent and experienced, without the defects of ſinging through the noſe, or in the throat, and that he have ſome command of voice, ſome glimpſe of a good taſte, ability to make himſelf underſtood with eaſe, a perfect intonation, and a patience to endure the ſevere fatigue of a moſt tireſome employment." To give a proof of his honeſty he ſhould make a diſintereſted trial, whether the boy to be taught hath a voice, an ear and diſpoſition to muſick, and then give him due inſtruction, that he may not be obliged to give a ſtrict account to God of the parent's money ill-ſpent, and the injury done to the child by the irreparable loſs of time; and to enable the maſter to act thus honeſtly the whole, or at leaſt a diſcretionary appointment ought to be in him, that he may not have an unfit boy forced upon him by the ſuperior, and he alone be anſwerable for an improper choice; to manifeſt his patience

patience " let him be moderately ſevere, and make himſelf feared but not hated, ſtriving to obſerve the mean between ſharpneſs and mildneſs, both extremes being bad; too great ſeverity creates ſtubborneſs, and too great mildneſs contempt." This golden mean is particularly neceſſary in communicating the art of muſick, which requires the beſt nature and placid diſpoſition in the teacher as well as in the learner.

II. In teaching *ſolfaing* let the maſter carefully inſtruct the ſcholar how to open his mouth that the tones may come forth freely without any interruption of the throat, tongue or lips, and how from the low to gain by degrees and in perfect union ſimilar to a peal of bells the high notes; ſtriking the lower firm, round and full *di petto* from the breaſt, and the higher with proportionate ſoftneſs, to avoid ſcreaming and the danger of ruining the voice. The higher tones, if not given by nature in a ſoprano and contralto, may be acquired very agreeably by art *di teſta*, from a management of the throat by narrowing the wind-pipe, ſomewhat ſimilar to the leſſer pipes in an organ, or to the pinching of notes in a wind inſtrument: theſe artificial notes the Italians call *falſetto*, not feigned; between which, remember,

there

there is a very wide difference. Let the maſter ſee that the voice, both *di petto* and *di teſta*, come forth neat and clear, neither paſſing through the noſe from the fault of heaving back the tongue towards the paſſage, nor choaked in the throat from the fault of contracting the wind-pipe, which are two moſt inſufferable defects in a ſpeaker and ſinger.

That maſter betrays a great want of ſkill, who obliges the ſcholar to hold out with force the higheſt notes; the conſequence of which is, that the glands of the throat become daily more and more inflamed, and if the boy loſe not his health by a rupture, or burſting ſome blood veſſel, * he moſt certainly doth the beauty and flexibility of his voice. The maſter ſhould therefore be diligent to diſcern where the full, natural voice *di petto* terminates, generally in a male ſoprano at *d* or *e*, in a contralto at *g*, *a*, or *b*, and from thence upwards help the learner to gain the *falſetto*, ſo united with that *di petto*, as they may not be diſtinguiſhed, both in going up to the higheſt artificial notes, and in returning to the real. For if the real and artificial

* Accidents to which they are liable, who ſing much and improperly, as ſet forth in a curious treatiſe of the diſeaſes of tradeſmen, &c. by BERN. RAMAZZINI.

tificial tones do not perfectly unite, the lower covering, like the greater bell, the next above it in equal proportion, through the whole peal, the voice will be of different ſounds; or as *Toſi* ſays, diverſe regiſters, and conſequently cannot be heard with delight.

Under this management a good natural voice of any kind will charm, and an indifferent voice may be made agreeable: In every voice are ſome naturally good tones, generally about the middle; and perhaps in forming the voice it is beſt to begin there. Carefully attend then to any one naturally good tone, and the manner in which it is produced: Taking this for a pattern, and deſcending, form by it firſt each note firm and full *di petto* as low as art can improve upon nature; for notes may be gained by art *di petto* as well as *di teſta*, eſpecially in a ſoprano and contralto; afterwards upon the foundation firmly laid raiſe the upper part of the voice into one, uniform ſhape and beautiful edifice.

3. Let the maſter after he hath exerciſed the ſcholar ſo long as he find it neceſſary in *ſolfaing*, proceed to make him ſing upon the vowels, diphthongs, conſonants and words. As all vocal ſounds, and of courſe the tones in

ſinging, are formed with the vowels, the fulleſt and moſt agreeable by the open *a*, *e*, and *u* very ſhort, ſo the ſcholar ſhould be taught to pronounce them plainly, the throat and mouth properly open, and the lips ſhaped according to the nature of the vowels, that the tones may proceed freely, and the vowels be heard diſtinctly as in ſpeaking: The open vowels ſuit beſt the tones *di petto*, the narrow thoſe *di teſta*. This ſhould be remembered by the compoſer as well as the ſinger, who is often put to difficulties by notes of length at the upper part of the voice; from which the ſinger to relieve himſelf muſt have recourſe to art, either not continuing the notes the whole time, or ſlurring up to them, or narrowing the open vowel, if he would preſerve agreeably the tones of his voice.

In diphthongs proper the tone ſhould prevail on the moſt open vowel, as on *a* in praiſe, *o* in out, joy, *u* very ſhort in my, i, yet ſo as that both vowels may be heard by cloſing with the narrow vowel in all diphthongs ending with it, the inſtant the tone or note is finiſhed, as with *i* in praiſe, *y* in joy, *u* ſhort in out, *i* ſhort in i, my, pronounced *eye*, *mye*: but the narrow vowel in the beginning of diphthongs, as *e* in hear, fear, dear, changed into *i* ſhort, muſt be juſt

heared

heard by inſtantaneouſly opening with it, and the tone prevail on *a*, changed into *u* very ſhort. In this manner likewiſe ſhould every conſonant be pronounced by a quick motion of the breath and tongue without the leaſt interruption of the tone.

The vowel, which before a final conſonant is often quieſcent in ſpeech, as *e* in *open*, *hearken*, *drunken*, *humble*, *knoweſt*, *riches*, *ſhewed* ought to be gently heard in ſinging, for the ſake of liquidating the following conſonant, eſpecially the naſal and hiſſing conſonants. The rough conſonant *r*, the gutturals *g* and *gh* ought alſo to be liquidated as much as poſſible.

To gain a perfect pronunciation it might be right to exerciſe the ſcholar firſt upon the vowels ſimple, next upon the diphthongs, and then with the conſonants and words, in ſome ſuch manner as children are taught to ſpell, firſt monoſyllables and afterwards poly-ſyllables.

Some, inattentive to theſe rules, ſing with affectation, as if aſhamed to open their mouths, and therefore they may be conſidered as ſtill in their firſt leſſons, giving you the ſecond vowel or perhaps none at all, when you ſhould hear

the firſt, as *tebernecle* for tabernacle, *ſelvetion* for ſalvation, and dropping every conſonant; ſo that inſtead of being pleaſed and affected with words agreeably and emphatically expreſſed, you are diſguſted with a ſet of mere notes; and thoſe very badly produced: others on the contrary ſtretching their mouths too much confound the narrow vowels with the broad, and begin almoſt every word with a labial or naſal, as if they were to eat it; vulgar clerks and clowniſh pſalm-ſingers.

The ſcholar in ſtudying with the vowels, ſhould practiſe moſtly on the open *a*. *e*, *o*, particularly on the firſt, but not always on the ſame; in order that from a diverſe exerciſe he may not confound one vowel with another, and from thence may the more eaſily come to the uſe of the words.

4, Let the maſter teach the art of putting forth the voice, in the manner of a ſwell, called by the Italians * *meſſa di voce*, which is formed by giving ſtrength to the voice gradually from *piano* ſoft to *forte* loud, but ſteadily, without any ſhaking or trembling, and from loud to return with the ſame art to ſoft. Some have not unaptly likened

* An expreſſion borrowed from high or full maſs.

likened this to the ſhape of a barley-corn, an egg, or any other elliptical figure, pointed at the poles, that is, the ends, and broad at the equator, that is, middle. A beautiful *meſſa di voce* from a ſinger, that uſes it ſparingly, and only on the open vowels, can never fail of having an exquiſite effect; inſomuch that it might be conſidered as more than a requiſite, one of the ornaments in ſinging, an excellence borrowed from the throat of the nightingale. However in this reſpect it may rather be placed among the requiſites, that it will prevent a frequent and very ill effect, that of puſhing the voice and driving it as it were with a kind of jerk into a ſudden and boiſtrous loudneſs, or letting it drop into an extreme ſoftneſs. A ſmooth, eaſy and even delivery of the voice is one very great, if not the greateſt excellence in ſinging, and muſt therefore be carefully ſtudied. This requiſite too perhaps would be found the beſt introduction to the two preceeding, but certainly to the next,

5, That of ſtriking every note, eſpecially ſemibreves and minims, plain and firm like one who walks and marches well, with his foot ſet on the ground and lifted up without any

ſhuffling

ſhuffling and ſtamping. For this purpoſe it may be right one while to ſtrike the notes ſmartly and fully; then to take the voice off immediately, or as *Toſi* expreſſeth it, " let the ſinger not omit frequently to put forth the voice and ſtop it, that it may always be at his command;" another while it will be right to continue every note a ſemibreve or longer, then of a minim, crotchet, quaver—, full, but without any ſwell from low, and equally ſoft with the high notes, after having collected the breath by inflating the breaſt like a pair of bellows, and letting it out again gradually in reſpiration. For practice nothing can be ſo proper as the chaunts, ſhort full anthems, and full ſervices, particularly Tallis; the *planus cantus* of which very much reſembles the ſimplicity of the chaunt: In the chaunts and ſervices let the ſinger be firm on emphatic words, and light on unemphatic; which will lead him to ſing anthems with expreſſion and air. In the reſponſes and chaunts the maſter ſhould teach the boys to ſpeak exactly together, eqally loud and diſtinct, not, as they generally do, in confuſion and half words, hurrying with the utmoſt ſpeed to the end of a ſentence, then ſtopping at the laſt word with a tone like pariſh-

boys.

boys. The acquiſition of the fifth requiſite will initiate the learner to the next abſolutely neceſſary qualification.

6, That of taking breath and ſupporting the voice. Hereby will be prevented the too common fault, which beginners are liable to, that of relaxing the voice into a fluttering, trembling motion after the manner of all thoſe, who have no command of the voice, and ſing in a very bad taſte: obſerve there can be no command of the voice without a perfect command of the breath. This therefore ſhould be gained by learning to draw up the breath quick and without the leaſt noiſe, fully into the cheſt or lungs after the manner of holding the breath, and letting as little expire at a time as poſſible; ſufficient breath ſhould be particularly taken before a cadence. To acquire a long breath and ſtrengthen the lungs there can be found perhaps no better method than to run often up ſome aſcent, eſpecially in the morning, leiſurely at firſt and accellerating the motion near the top, without ſuffering the lungs to play quick in the manner called panting, either during the exerciſe, or after it's ceſſation: next to this, temperance particularly in the uſe of malt liquors, is beneficial, and avoiding all occaſions of heats,

but

but eſpecially of ſudden cooling, either by a ceſſation of all motion, or by drinking any thing cold, which inſtantaneouſly ſtopping, and as it were congeling the boiling fluids in an over heated body, bring on hoarſeneſs, coughs and other impediments of ſinging and health. He therefore that would always be prepared with a voice and capacity of ſinging well, beſides being in conſtant practice, muſt avoid all exceſs, as it is ſaid, he that ſtriveth for the maſtry muſt be temperate in all things, keeping nature chearful and in conſtant good humour, which will alſo ſerve to ſweeten life and extend its ſpan; and if he would gain eſteem as well as profit, let him behave with modeſty, carefully avoid all affectation, and be attentive to good manners; the want of which debaſeth the man and his art: Under this management of the voice and breath moderate ſinging is rather beneficial than hurtful, even to tender conſtitutions. Of all voices the moſt rare is a true contralto, which I believe is owing to the neglect of the voice at the time of its breaking, and to the abuſe of nature more than to nature itſelf. If then a boy would give himſelf the chance of having a contralto, eſtabliſhing his conſtitution and making his fortune, let him begin

to think and take heed from fourteen. Know that then a cold will break the voice before the time of nature, that omiſſion of ſinging often but not too long at a time will ſink it, and that vicious gratifications may ruin it and the conſtitution before the age of manhood. Thou mayeſt with more ſafety indulge at thirty, when the conſtitution of man is fixed, or even at forty than at eighteen, when nature is in a ſtate of growth and immaturity; though indeed we are aſſured from religion, from reaſon and experience that we can at no time yield to exceſs and indulgencies with any ſafety to the health of the body and mind, and that to live ſoberly, thatis, with the paſſions and appetites under due ſubjection, opens the beſt proſpect of living in the preſent world as well as in the future. Let it be thought right in me to ſtep forth with theſe warnings, preſenting as it were a chart of the coaſt, who have for many years traverſed the occean; who have ſeen and do daily ſee, not without concern and admonition, many young proficients in muſick make a ſhameful and ſpeedy end, who have promiſed fair in the beginning, and might have proceeded happily, but ſetting off with over much ſail and too

ſtrong a tide, ſuffered ſhipwreck in the channel before they could well get out to ſea.

Laſtly, Let the maſter in every practice uſe the ſcholar to ſing ſtanding and with his head erect, that the voice may have all it's organization free, and in a graceful poſture, void of all tricks, ſuch as twiſting the head and body knitting the brows, diſtorting the mouth and ſhaking the jaw, that he may make an agreeable appearance. An attention to this would prevent all uncomely attitudes and motions obſervable in ſome cathedral performers. A great lover of ſacred muſick after hearing, or rather ſeeing an anthem ſung, wittily remarked " I ſhould judge the perſon who ſung the baſs to be a barber " Why aſks another ? becauſe, ſays he, the man toſſed his head about, and curled his notes ſo much.

To avoid therefore all ſuch ill habits, and the *curling* of notes let the ſcholar practice for ſome time in the plain manner, ſtudiouſly keeping out of his ſight the ornaments of ſinging 'till he be ſufficiently prepared with the requiſites : it is abſolutely neceſſary, that he learn to tread and walk as it were with the voice before he attempt

tempt to move gracefully, wth lightneſs and air.

CHAP. II.

The Ornaments and Graces of SINGING.

The MASTER, having carried his ſcholar through the elements and common requiſites of ſinging, may now proceed to give him the ornaments and embelliſhments of the art; which are gliding and dragging, the appoggiatura, aſpiration, ſlur, turn, ſhake and turn, diviſion.

Gliding with the voice is the art of drawing together two notes, whoſe union is generally marked with this bow or arch over them ⁀ whether in immediate ſucceſſion, or at any diſtance, both ways, aſcending and deſcending, blending them ſo ſmoothly, equally and gently, as that not the leaſt break or ſeperation be perceived between them in the manner of bowing on the violin, or ding in the dance; though the idea ſeems rather

to be borrowed from the ſilent flowing of water, or one drop falling into another; and therefore it excludes all beats, ſhakes and turns. Let it be remembered that the glide aſcending is more difficult than deſcending, and that to blend them equally ſmooth it may be right to practice them alternately, firſt two notes in immediate ſucceſſion, then at a diſtance.

Dragging is much the ſame motion as that of gliding, only with inequality, hanging as it were upon ſome notes deſcending, and haſtening the others ſoas to preſerve the time in the whole bar, with the *forte* and *piano* artfully mixed to render them more lulling and exquiſite. "The ſtealing of time in the *pathetick*, ſays *Toſi*, is an honourable theft in one that ſings better than others, provided he makes a reſtitution with ingenuity; and whoever knows not how to ſteal the time in ſinging, is deſtitute of the beſt taſte and greateſt knowledge *. Take for examples of practiſing the *glide* the ver. I will lay me down in peace in the anthem, O God of my righteouſneſs, *Green*, which remember to ſing, ſmooth and lulling, without any trill or ſhake; O Lord rebuke

* See *Toſi* p. 176

buke me not, *Weldon*: the drag, how long wilt thou forget me, and the ſorrows of death in I will love thee, *Clarke*; let my complaint, ſolo, and the ver. I laid me down in, Lord how are they increaſed, *Greene*: the oppoſite to dragging in ſlow movements is haſtening in lively airs and diviſions.

The appoggiatura from *appoggiare* to lean or reſt upon, is alſo done in the ſame manner as the glide, inſomuch that it ſeems difficult to determine which is the ſimpler motion, and which ought to precede: the only difference is that the glide is equal, tying that note from which the finger paſſeth with that to which he paſſeth, and is applicable to notes at any diſtance; whereas the appoggiatura is unequal and applicable only to a note in immediate ſucceſſion, either aſcending to a note, which for diſtinction call the lower appoggiatura, or deſcending, which call the upper. The appoggiatura is unequal, becauſe the voice is made to lean the leaſt imaginable on it when the ſtreſs is made on the compoſer's note, the appoggiatura being a little note, properly not of the compoſer but of the finger which he takes in his way as a graceful ſtep or prepare to the ſucceeding; but to

continue the appoggiatura three parts or more of the time when the ſtreſs is laid upon it, and the compoſer's note quitted inſtantly in the remaining fourth: let the firſt be called the cloſe or quick appoggiatura; the ſecond the leiſure or protracted. I have ventured to diſtinguiſh the appoggiatura from the glide by it's inequality and application to a note in immediate ſucceſſion contrary perhaps to *Toſi*, who ſeems to deſcribe it as applicable at any diſtance, even that of an octave: but this may be called rather a rebound, or kind of elaſticity to be made aſcending, than an appoggiatura; however I am ready to ſubmit, if it ſhall be thought otherwiſe.

The appoggiatura is taken either with the preceding word and ſyllable, or with the following, juſt as the performer ſhall judge beſt. For inſtance the ſecond note in O! Lord rebuke me not, I would conſider not

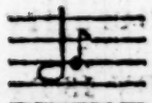
O Lord.

as a glide, to form which the notes ſhould be equal, but an appoggiatura with *O* inſtead of with *Lord*, marked by the compoſer; and quere, if not with an ill effect? For anſwer write

it

it thus and try the difference ;

O Lord.

or, provided the harmony admit of it,

Lord.

Again in the laſt verſe of the ſame anthem,

Inſtead of

how long, *how long.*

This laſt kind of appoggiatura made quick and cloſe hath generally a good effect in falling to a third and to a ſharp.

Many compoſers inſert appoggiaturas and graces, which indeed may aſſiſt the learner, but not a performer well educated and of a good taſte, who may omit them as he ſhall judge proper, vary them, or introduce others from his own fancy and imagination. *Purcel* hath writ moſt of his ſongs with graces according to the taſte of his time, and ſo hath *Weldon* his anthems. The buſineſs of a compoſer is to give the air and expreſſion in plain notes, who goes out of his province when he writes graces, which ſerve for the moſt part only to ſtop and confine the invention and imagination

tion of a ſinger: The only excuſe which a compoſer can plead for this practice, is the want of qualifications in the generality of ſingers. Some judgement of harmony is neceſſary to guide where to introduce the appoggiatura as well as which kind, and very great care is neceſſary in the manner of making it, that is, perfectly ſmooth, leiſurely and tenderly on *pathetic* expreſſions, haſtily and cloſely on *lively*; perfectly ſmooth, remember, without any the leaſt jerk, or to make uſe of vulgar alluſions, the ſtabbing and barking of notes according to an exceeding vicious taſte, introduced of late years from the ſtage into the chamber and the church, and which is guarded againſt in the fourth and fifth requiſites, as that which can only pleaſe the half intoxicated vulgar in an evening's amuſement, but incapable of touching the refined feelings of the ſober-minded and devout. This hath been adopted for an animated and emphatic manner, but is in reality fierce, the extreme to that which is tame and languid; the properly ſpirited, and if I may ſo ſpeak, *elaſtic* manner of putting forth the voice will be beſt obtained from the fourth, fifth and ſixth requiſites. For exam-

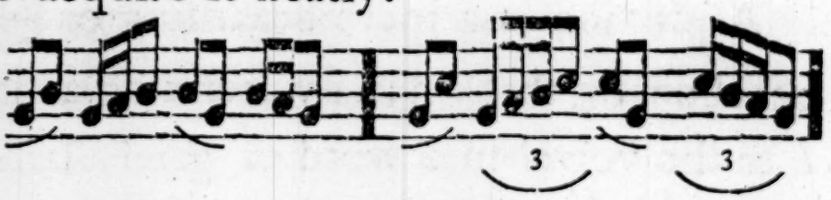
ples

ples and practice of the appoggiatura in the manner above recommended, I would refer to *Green*'s amoretti, and to moſt of his anthems, particularly acquaint thyſelf with God, and O! how amiable; in ſinging of which be ſtrictly obſervant of the fourth and fifth requiſites.

Practice the appoggiatura firſt without any aſpiration, that you may be able occaſionally to make it independently.

Aſpiration is a mere breathing or gentle ſigh occaſionally thrown in by prefixing as it were an *h* to the vowel in a word of grief, lamentation, requeſt or ſurpriſe to make it the more plaintive and expreſſive. Thus in Lord, trouble, as if written *Lhord*, how are they increaſed that *throuble* me; the *Shorrows* of death compaſſed me; let my *chomplaint* come before thee; *Ho* let my ſoul live! The aſpiration, which ever muſt be natural and eaſy, not over ſtrong, to avoid the appearance of art and affectation, may be uſed with the glide and appoggiatura, but yet occaſionally only, and with great diſcretion, as it ſhould alſo with the next ornament the Slur. To uſe the aſpiration ſtrong and continually as ſome do, is abſurd and betrays a great want of judgement and true taſte.

The Slur, if I may be allowed ſo to define it, is a brilliant progreſſion of three, or more tied notes up or down in immediate ſucceſſion, run in the throat as lightly and ſmoothly as the glide, but more ſwiftly and ſmartly. Suppoſe it to be formed of a glide from a third, or any other interval, by a ſupply or inſertion of the intermediate notes. Firſt make the glide, then convert it into a ſlur; by which practice you will acquire it neatly.

Thus, 

and ſo on, firſt ſlow with three notes, then quick and with more: Let this be called the brilliant or quick ſlur ſuperior aud inferior. Though what *Toſi* obſerves perhaps is true, (53) that the ſlur cannot go beyond a fourth without diſpleaſing, yet it may be of uſe to practice through the whole octave; and this cannot be too often done in order to obtain a volubility of throat in diviſions. Let it be obſerved that the *ſlur* aſcending is more difficult and requireth more practice than in the deſcending, particularly what may be called the leiſure or protracted ſlur; which is always made aſcending by bearing a little on the firſt note, then

then gliding ſmoothly and quickly up to the third: obſerve three or more notes with a bow over them either up or down ſhould be always ſung and played glidingly, otherwiſe they loſe their effect.

A Turn, or rather Return, is a motion of the voice as it were rouud a note, executed as ſmoothly as the glide and ſlur, but more ſmartly, with the ſwiftneſs of the twinkling eye, or ſtroke of the hand in a flouriſh with the pen: Let this be called the quick turn, to diſtinguiſh it from the ſlow.

A motion of the voice neareſt to the turn ſeems to be the ſhake, whoſe name is familiar and grace pleaſing to all, but acquiſition difficult and imparted to few either by nature or art; there being to this hour, ſays *Toſi*, no infallible rule diſcovered to teach it. The ſhake is defined by *Graſſineau* a beat quick upon two notes in conjoint degrees, as *a*, *g*, alternately one after another, beginning with the higher note and ending with the lower; by *Toſi*, "a violent motion of two neighbouring ſounds at the diſtance of a tone, of which the lower is called *principal*, becauſe it keeps with greater force the place of the note which requireth it, and

the upper *auxiliary.*" The ſhake in *Toſi's* opinion is of ſuch conſequence, that whoever wants it, or hath it imperfectly can never be a great ſinger, and that the ſcholar ſhould ſtrive by every method to attain one that is equal and eaſy, moderately quick and moderately loud; which particulars conſtitute it's excellency: But of the eight ſhakes mentioned by him only two ſeem neceſſary for the church; the moderately quick, proper for grave airs, and the ſhort, cloſe ſhake, called *mezzo trillo*, or *triletta* for briſk and lively.

To continue the cloſe ſhake, as ſome do, is exceedingly abſurd and offenſive: a long ſhake ſhould be the moderately quick or open, increaſed into the cloſe ſhake; which ſhews the artiſt and makes an agreeable variety.

The nature, importance and ſpecies of the ſhake being ſtated, the only point remaining to be conſidered is the beſt method of acquiring it. The common rule is to proceed ſlow from the auxiliary note to the principal, and accelerate the motion gradually with the *gula*, that is, the windpipe, as is done with the finger on the harpſichord, to the utmoſt quickneſs; but the difficulty of this method is to proceed from the

ſlow

ſlow and open motion to the quick and cloſe without huddling, ſhaking the jaw and other intollerable defects. I would therefore propoſe to give the learner ſome idea, and enable him to acquire the ſhake more exactly by calling it a pulſation, vibration or rebound of the principal note to the auxiliary, in, upon or with the *gula* after the manner of rolling on the drum, beginning ſlow and beating gradually cloſer, till its ending directly on the principal note; practiſe it plain at firſt, without any ſtop or turn.

Obſerve the ſhake ſhould rarely be made with force *di petto* by any voice, except a baſs which cannot eaſily form any other ſhake than the open and full from the breaſt. The ſhake is either from the note above the cadence, which for diſtinction call ſuperior, or from the note below, which call inferior, to be made for variety, according to the nature of the harmony and words.

A ſhake and turn is the moderately quick ſhake, ending with a ſlow turn, made by reſting a little on the principal note after the ſhake, then returning to the auxiliary with an aſpiration, and ending on the principal.

Obſerve

Obſerve in moſt cadences, eſpecially of grave airs, to fall upon the ſhake with an appoggiatura and aſpiration; but to uſe, as ſome do perpetually the ſhake and turn, is highly abſurd.

The ſinger, 'till he hath acquired a good ſhake, had better not attempt any, but ſave appearances by ending with an aſpirated appoggiatura, or ſhort turn, and it is beſt ſo to end moſt grave airs, even if he can make a good ſhake.

If the ſcholar is well prepared with the glide, ſlur, turn, and ſhake, he will meet with little difficulty in the art of executing diviſions equally, diſtinctly and quick.

It was thought proper to conduct the ſcholar from what appeared the ſimple motions of the voice to the compound, that is to ſay, from the glide, appoggiatura, ſlur, turn and ſhake to diviſion, like one who teaching ſkilfully to write proceeds from ſingle ſtrokes to the formation of letters; but every maſter is left to purſue his own method, to begin if he find it beſt, with diviſion.

Diviſions

Diviſions are gradual, or remote, marked and gliding: In gradual diviſions the notes lie near, in others at a diſtance.

Marked diviſions both lively and ſwift are executed in the manner of running with the feet, by a light motion of the voice, taken off on each note; by which means every note is preſerved moderately diſtinct, neither too much joined, nor too much ſeperated. If the notes are marked above meaſure, and with too much force or jerk of the voice, the diviſion will reſemble the agitation of a laugh; if marked not at all, the notes will be confuſed and huddled like as in a bad ſhake: in the gliding diviſion, which is always more gradual and ſlower than the marked, the notes move more ſmoothly and in cloſer union.

The ſcholar would do well to practiſe the marked diviſions carefully free of any motion with the chin, as he did the ſhake, firſt ſlow, then by degrees quick, avoiding to mark them unequally, unleſs ſo directed with a peck by the compoſer; and he would alſo do well to begin with the moſt ſimple and gradual diviſions, ſuch as thoſe in moſt anthems of *Weldon*, particularly, Thou art my portion; and afterwards

wards practiſe thoſe of difficult intervals. Marking diviſions unequally, without leave of the compoſer, often produces an ill effect alone, but eſpecially in parts, while one ſings the diviſion equally, and another unequally; for inſtance, Praiſe the Lord, O my ſoul, *Croft*, in the ver. ſolo, Who layeth the beams, to mark the diviſion on *walketh*, unequally, is beſide the author's intention, and takes away the ſtate and dignity of the word: ſo it is wrong to mark unequally the diviſion on *everlaſting*, in the three part ver. Lead me in the way, of O Lord, thou haſt ſearched me out; and again on the ſame word, in the three part ver. Bleſſed be the Lord God of Iſrael, and the word *noble*, in the two part ver. Who can expreſs, of O give thanks, *Purcel*.

Theſe are ſome of the real ornaments and graces, which give a ſinger taſte, expreſſion, and elegance; and which, applied with judgment, give him acceſs to the hearts and paſſions of his hearers.

CHAP.

CHAP. III.

The USE *and* APPLICATION *of* GRACES.

THE Scholar, when he hath acquired the ornaments of ſinging, ſhould be very attentive and diſcreet in the application and uſe of them; as paſſages and graces are produced by a beautiful invention, ſo are they diſpoſed by a profound judgement, directing where to introduce them with propriety, and diſplay them to advantage. You muſt never be ſeen without the requiſites, as well may you go without covering; nor muſt you adorn them with too frequent graces, and profuſion of finery: always appear neat and plain, elegant but ſeldom, like *Horace*'s *Pyrra* in her dreſs, *ſimplex munditiis.* Beſides, if the graces are crouded, what room for variety, the very ſoul of muſick? and a power, which whoſoever is void of, ſhould not preſume to open his mouth, but in a chorus.

The ſinger, for inſtance, may avail himſelf of the glide *occaſionally*, in paſſing the more eaſily and ſmoothly to a third, or any other interval, but oftener of the ſlur, the protracted on grave, tender expreſſions, and the brilliant on lively, the ſuperior, or inferior third, or fourth, juſt as the occaſion may admit, or the fancy dictate. After the free uſe of the ſhake, let the maſter obſerve, ſays *Toſi*, if the ſcholar have the ſame facility in diſuſing it; for he would not be the firſt who could not leave it off at pleaſure. The too frequent uſe of turns, ſlurs, ſhakes, and appoggiaturas is tireſome even in a ſolo, but diſguſting in parts, where no one ſhould move beyond the compoſer, but in conjunction with his aſſociates. "He is highly blameable, ſays *Toſi*, who, when ſinging in two, three, or four parts, does ſo raiſe his voice as to drown his companions: All compoſitions for more than one voice ought to be ſung ſtrictly as they are written." Nor ought the accompanier to take more liberty than the ſinger of introducing his beats, trilles, and floriſhes. Not ſo the two late eminent maſters *Greene* and *Handel*; who guided the ſinger with the moſt exquiſite delicacy, by interſperſing ſuch notes only, and thoſe

ſtolen,

ſtolen in, or whiſpered as it were by a ſoft prompture, as might meliorate the harmony, or in emphatic paſſages give it fulneſs and dignity, enliven the ſinger's imagination, and cover any accidental defect, catching him as it were when falling. The ſymphonies and voluntaries alſo they played in a manner the moſt chaſt, neat and regular: this it is to play, or, as *Toſi* ſays, *fiddle* leſs, and make the inſtrument ſing more. Here let parochial organiſts lend a little attention, to be ſparing in their voluntaries, or thoſe ſportings, called interludes; to play the pſalm tunes neat and plain, with ſcarce any grace but the glide and appogiatura; not ſuffer the children to drawl out of time, nor bawl, one crying ſo much louder than his fellow. Let the player recollect that ſinging is natural, and playing artificial; art therefore is the more excellent, the nearer it approaches to nature. Pſalmody, were it performed well by the whole congregation, either in harmony, or uniſon, with a mixture of the *forte* and *piano* alternately, would have an amazing effect; and give us ſome faint idea of that which muſt ariſe from the numerous inſtruments and voices in Solomon's temple. I remember to be once ſtruck with a ſmall degree

of this effect from all the children of Chriſt's hoſpital, ſinging together equally loud, and equally ſoft, in uniſon.

Of all graces the leaſt tedious is the appoggiatura, " which, ſaith *Toſi*, hath the privilege of being heard often without tiring," both in playing and ſinging; yet it will tire, if employed, as it is by ſome, continually, almoſt upon every note: it's frequency pleaſeth moſt in ſolemn, pathetick airs, and the church recitative.

Recitative is an expreſſive and elegant manner of ſpeaking; which if the compoſer, as well as ſinger, would execute with ſenſe and gracefulneſs, let them aſk themſelves how an orator would pronounce them, preſerving the grammatical connection, touching lightly, without any appoggiatura, ſhort ſyllables and unimportant words, and giving a due, but not fierce, energy to the emphatic. " The church recitative, ſays *Toſi*, does not admit thoſe wanton graces of a lighter ſtyle, but requires ſome *meſſa di voce*, many appoggiaturas, and a noble majeſty throughout" after the affecting manner of thoſe, who feel the words of God, and expreſs them, not with affectation, but real feeling, and modeſt devotion.

tion. There cannot perhaps be recommended to the learner's ſtudy a more ſimple, expreſſive recitative, followed by as pleaſing an air, and approaching nearer the church ſtyle, than that ſong in Comus, How gentle was my Damon's air!

Obſerve, no appoggiatura nor grace ought to be made at the beginning, for two reaſons; firſt, becauſe there is no preceding note from whence to prepare, and ſecondly, becauſe every exordiom ſhould be plain and ſimple: But by the beginning muſt not be underſtood merely the firſt note of a movement, but of every paſſage or ſentence; for inſtance, in *Green*'s anthem, Acquaint thy ſelf with God, and be at peace, the ſyllable *ac* ſhould be ſtruck plain, in the firſt ſentence, as alſo *and* in the ſecond. Again, no appoggiatura, unleſs the quick and cloſe, ſhould be taken, and that but ſeldom, with, or near a glide, being ſimilar graces, and one ſufficient at a time; nor muſt a ſhake be joined with a glide, or appoggiatura, being oppoſite to them, and ſpoiling the effect of both; an appoggiatura may prepare a ſhake, ſlur, or turn, but not either an appoggiatura; as in the ſame anthem,

with

with *him*, where a ſhake is marked improperly with a glide. After a glide and quick ſlur may be uſed a ſuperior cloſe ſhake rather than an inferior.

A judicious mixture of *forte* and *piano* produces a fine effect: *forte* in ſinging may be conſidered to anſwer emphatic in ſpeaking, and *piano* unemphatic; and the rule of emphaſis may be no ill guide in their application. Firſt ſtudy the ſentiment of recitatives and airs, how to ſpeak the words, and you will ſeldom fail in ſinging the notes, even to the correction of the compoſer's inaccuracies in the quantity of the words and ſyllables, and to the improvement of his expreſſion.

The modeſty and ſoftneſs of the glide, drag, leiſure appoggiatura, ſlow turn, and protracted ſlur, ſuit beſt with pathetic notes; the cloſe appoggiatura, quick ſlur, turn, and ſhake, ſet off the gay, and enliven the ſolemn: for this reaſon, in general, the plain, firm manner of ſinging is moſt becoming the ancient ſervices and anthems; the neat and graceful the modern, particularly thoſe of *Green*. However, in full parts of both ancient and modern compoſitions the fifth requiſite muſt be carefully obſerved, particularly, in leading off points; where he that

moves

moves firſt ſhould begin *forte*, and *exactly* with the organ, and the player ought as often as poſſible to prepare the finger by a ſhort pauſe.

Certain it is, no ſpecies of muſick can render a performer, either player or ſinger, ſo complete as the ſacred; for which reaſon, *Toſi* (76. S. 15.) adviſes the maſter to initiate the ſcholar early in the ſtudy of church compoſitions, particularly in motets, or anthems, ſuch as are natural and eaſy, thoſe of *Weldon*; grand, thoſe of *Croft*; and genteel, thoſe of *Green*, mixed with the lively and pathetic; in which the practitioner, laying aſide all theatrical ſtyle, muſt expreſs the recitatives and ſolemn movements with ſtrength and ſupport of the voice without affectation, and run off the airs lightly, but ſtrictly in time, with proper graces, and with a due mixture of the *forte* and *piano*, which, as a kind of light and ſhade, produce a ſurpriſing and delightful effect, both in a ſolo, and in parts. Let the ſtudent ever remember to deliver the full, ſwelling tones, commonly expreſſed by ſemibreves and minims *forte di petto*, but to execute all the ornaments andgraces marked by crotchets, quavers, ſmoothly, rather *piano di teſta*. Hence, he who hath this art to any degree is ſaid to have a good

throat,

throat and fine volubility; but he who is void of it, to have no throat, and conſequently is no ſinger, however he may value himſelf for his knowledge of notes and harmony.

The manner of *waving* or vibrating on a ſingle tone with the voice, like as with the violin, eſpecially on a ſemi-breve, minim, and a final note, hath often a good effect; but great care muſt be taken to do it diſcreetly and without any trembling.

Theſe hints, for as ſuch only are offered the preceding obſervations and rules, may be of uſe to carry the ſtudent, inſtrumental as well as vocal, to ſome degree of excellence; at which he muſt not ſtop, being apprized, that mediocrity in a ſinger as well as in a poet and painter, means ignorance, but proceed towards perfection by a diligent attention to nature, his own particular genius and the performances of the moſt celebrated ſingers and players; who execute theſe graces in ſnch manner, and touch the heart with others ſo delicately, as the fineſt pen is incapable of deſcribing to the underſtanding: but let the learner remember, that he is only to imitate not to copy, if he would ſtand, diſtinguiſhed by a character of his own; in parti-

cular

cular let him avoid ſet paſſages and ſtudied cadences, which if long come impertinently even from a fine performer, but inſufferably from an indifferent ſinger, and ſervile imitator. What are called *cantabilies* betray in general ſuch a want of invention, and abſurdity of application, that they make a hearer of taſte ſick before they are half finiſhed.

The ſtudent then to make every grace that he hears his own, as well as to acquire an eaſy delivery of the voice, and freedom of throat, will do well to practiſe any full notes, with a mixture of diviſions, paſſages and graces without book, giving looſe to his imagination and fancy, juſt as thoſe do, who ſing from ear and mere nature, often times more ſenſibly and agreeably than the mechanical artiſt. Hence he will come to the execution of ſet pieces with the elegance of a painter, or ſtatuary, who from a ſelection of the features, limbs and complexion, form a figure of a Venus or Hercules, more complete than even nature itſelf in her preſent ſtate of imperfection. It will be right for the ſinger to accuſtom the ear, as the painter doth his eye, to the moſt agreeable compoſitions, and the moſt pleaſing man-

ner; becauſe the ideas thus received will awaken the imagination, and beget taſte; which again forms art, and art ſo formed perfects the defects of nature.

CHAP. IV.

OBSERVATIONS on CATHEDRAL COMPOSITIONS; CHANTS, SERVICES, and ANTHEMS.

WORDS and ſyllables reſpecting motion and time, quantity and meaſure are long and ſhort, ſlow and quick; ſo are ſounds, which, as they reſpect expreſſion, that is, the ſenſe, particularly the deſcription of actions and paſſions are plain and graceful, ſoft and perſuaſive, rough, bold, and ſtriking, joyous and plaintive, melting and pathetick: hence their power in poetry and muſick.

Time is either equal or unequal, meaſured both in poetry and muſick by the beat of the hand or foot up and down. In muſick though there are only two times equal, called binary or common, and unequal, triple, yet is the art capable

pable of expreſſing by notes of different length all that variety of meaſure in language, and in feet, which invention hath introduced into poetry.

A certain meaſure, and certain ſounds gay or grave, martial or ſoft, form what are called the different modes, and conſtitute expreſſion. *Aviſon* will have it, " that muſical expreſſion is founded on harmony and air." Harmony may indeed heighten expreſſion, but ſurely is not eſſential to it, which may be produced by air only, elſe what becomes of all its boaſted power among the ancient Hebrews and Greeks. The effect produced by a number of well concerted voices and inſtruments is much greater in uniſon than in harmony; where the ſounds by being divided fill the ear with more variety and delight perhaps, but with leſs aſtoniſhment. The multitude of Levites who ſung in the Temple, having cymbals and pſalteries, and harps, and the prieſts even a hundred and ſeventy, ſounding with trumpets, could only be in uniſon, and ſo it is ſaid, 2 Chron. 5. 13. they were as one, to make one ſound be heard in praiſing and thanking the Lord.

Muſical expreſſion then, particularly that part of muſick called vocal, is produced by a due and agreeable application of notes to the meaſure and ſentiments, or ideas of words, whether in harmony or ſimple modulation.

From this definition are to be drawn certain rules, by which we may try with preciſion the merit of vocal compoſitions, their proprieties and inaccuracies.

In the firſt place muſt be regarded the meaſure of words and ſyllables. There can be no due, though there may be agreeable application of notes to words and ſyllables, without a ſtrict obſervance of their meaſure, determined by their vowels; which are long, longer and very long by nature and emphaſis; ſhort, ſhorter, very ſhort by nature and lack of emphaſis: diphthongs are very long by nature, a vowel is alſo made long by poſition, that is, before two conſonants written, or pronounced, and before a double conſonant. Theſe are the general rules, by which the Orator, Poet and Muſician are guided, and not by the hurry of common diſcourſe; yet have they a right to avail themſelves, even of this and other licences.

In

In compounds, a vowel before two conſonants, as *aſpect*, *deſolate*, *deſpiſe*, *acquaint*, may be ſhort, if derivation be regarded, that is, a-ſpect, de-ſpiſe, a-cquaint, or long, according to pronunciation, that is, aſ-pect, deſ-olate, deſ-piſe, ac-quaint.

The muſician can meaſure the degrees of length and ſhortneſs of words and ſyllables as well as their degrees of acuteneſs and gravity, that is, elevation and depreſſion, with more exactneſs and variety than the poet.

The Greek and Latin poets, guided by a flute, or lyre, ſung, and their orators ſpoke according to certain rules of accent; in which accents it is eaſy to perceive a very great propriety, particularly in the acute, whoſe rules are the moſt numerous, and ſeem to be the moſt curious, eſpecially the three following.

Firſt, In polyſyllables and triſsyllables the acute is placed on the *antepenultima*, whether long or ſhort, when the *ultima* is ſhort, as indígnation, delívered, àlmighty, bécometh; but on the *penultima*, when the *ultima* is long, as multítude, deſólate.

Secondly,

Secondly, On the *penultima*, in moſt words, whoſe *ultima* is pure, as burial, pitieth.

Thirdly, In diſsyllables the acute is placed on the *penultima*, whether the *ultima* be long, or ſhort; as béhold, mércy, jóyful.

Theſe rules ſeem to be dictated by the judgement as well as ear in every language; there appears in them a natural propriety. For in every inſtance they occaſion each ſyllable to be heard diſtinctly, variouſly and agreeably. If the ſyllable be long the acute will enforce it, if ſhort, make it ſufficiently audible; both otherwiſe liable to eſcape the notice of the ear in the hurry of common pronunciation, which pays little regard to quantity, diſtinctneſs and melody. The Engliſh, whether from the ſenſation of cold, or from a natural precipitation, are remarkable for not opening their mouths, and ſtaying a ſufficient time on the vowels: they make no difficulty of ſounding three or four conſonants without a vowel, as *ſ*, *t*, *r* in ſtrength, and in ſhortening a vowel before two or three conſonants, as *u* before *ſ*, *t*, *r* in induſtry, or diphthongs, as variouſly. In polyſyllables and triſsyllables ſome one ſyllable,

commonly

commonly the firſt, is made to receive what is vulgarly called the accent, but more properly a kind of jerk or thruſt, and the other ſyllables, forced to ſhift for themſelves, are tumbled down and trodden under foot in the croud.

Theſe obſervations may perhaps be more diſtinctly apprehended by reference to ſome particular words ſet to muſick: for inſtance, he was deſpiſed and rejected of men; a man of ſorrows and acquainted with grief. The acute according to rule muſt be placed thus, déſpiſed, réjected, ſórrows, ácquainted; but *Handel* in ſetting theſe words, attentive to the ſentiment only, is regardleſs of quantity, emphaſis and accent, particularly in the firſt part, elevating *was*, unemphatic with a longer note, above *he* emphatic with a ſhorter, depreſſing *de*, *re*, and elevating *ſpiſe*, *ject* and *ed*; alſo raiſing *of* unemphatic above *men* emphatic, all in equal meaſure: a man of ſorrows and acquainted with grief, this part is finely and properly ſet, excepting that *a* and *of* ſhort are made equally long with *man* and *ſorrow*, as alſo *and*, *ac* with *quaint*; but this it is eaſy for the ſinger to correct.

Handel

Handel is guilty of the like faults in another favourite air; He ſhall feed his flock—where the ſyllables or feet move in trochaick meaſure; that is, the firſt long and ſecond ſhort, but the muſick begins the reverſe, in iambick.

The firſt care of the compoſer then ſhould be to expreſs ſhort ſyllables and unemphatic words by quick notes, very little acuted where proper, with no repetition or diviſion, but the long and emphatic by holding notes, repetition or diviſion, according as the ſenſe of the word will bear. For

Secondly, a due regard is to be had to the ſenſe of a ſingle expreſſion. Even ſingle words expreſſive of ſome paſſion, as joy, grief, petition, admiration, ſurpriſe, may be diſtinguſhed as ſuch, provided the whole thought or ſentiment oppoſe it not. Words alſo any way deſcriptive, as of height and depth, riſing or falling, extenſion, fullneſs and dignity, reſt and motion, admit notes of imitation and contraſt: But

The

The laſt and principal attention is to be had to the thought or ſentiment contained in the whole period. This muſt guide the modulation, air and harmony: as the one is pathetick, ſo muſt be the other, exalting and joyous, or humble and plaintive; but if the words are only perſuaſive, merely narrative, or declarative, the modulation, air and harmony ſhould be only ſimple and plain, eaſy and agreeable.

As the generality of ſentences ſet to muſick are ſhort and uncompounded, there ſeldom occur any ſtops beyond a comma and ſemicolon, and thoſe not often; for which reaſon one word ought not to be ſeperated from another by a reſt, or joined, when ſeperated by a ſtop: nor ſhould a cadence be made, or part of a ſentence be repeated before the whole ſenſe is completed. Obſerve, a ſameneſs or mere repetition of a whole air, or part is bad, unleſs it give the ſinger an opportunity of varying; becauſe it prevents the pleaſure of variety and contraſt: for the like reaſon alſo it is bad to ſet words, containing but one idea.

These rules will be of use to the speaker and singer as well as to the composer, and by their help we may proceed to an examination of vocal compositions.

The first and most simple kind of composition is that called *planus cantus* the chant, in which the notes lie as it were on a *plane*, in a line, or so gradual that the ear can instantly catch the tune and harmony; which the more natural and easy, the more complete and agreeable. If the modulation and harmony be perplexed with flats and sharps, or unexpected intervals, the ear is offended like the hand or foot amidst thorns and briars; which way so ever you move it is liable to be hurt: Hence ariseth a strong objection against all double chants.

The earliest chant or however the most taken notice of in church history, is that said to be introduced by St. *Ambrose*, archbishop of *Milan*, in the latter end of the fourth Century, thence called the Ambrosian: in the next Century, *Pope Gregory*, the Great, introduced another, named the Roman or Gregorian. Both these seem to be kinds of singing in mere

mere uniſons, ſimilar to our chanting the prayers, not in harmony as we ſing the pſalms, a practice prevailing ſince the reformation: the oldeſt and moſt ſimple chant with us is that of *Tallis*. As chants are the ſimpleſt kind of pſalmody, wherein the ſame few notes are applied to many different verſes, little or no expreſſion can enter into this compoſition; the moſt required is that they be eaſy and pleaſing: in their caſt indeed they may be plaintive, or joyous and even grand.

A plain ſong next to the chant is the *Te Deum*, as ſet by the generallity of ancient compoſers, particularly *Tallis* and *Byrd*; whoſe ſervices ſeem to be little more than a collection of chants, and ſung as ſuch, alternately. Later compoſers, as *Gibbons*, *Child*, *Rogers*, *Aldrich*, who quitted the beaten track of ſolemn harmony, and took the oppoſite path of pleaſing air, are yet equally careleſs of meaſure, ſenſe, ſtops and expreſſion: *Child*'s in *d* in ſome paſſages may be excepted; wherein the author with all his hurry of fuguing, pointing, or whatever you will call it, forgets not to throw in ſome ſtriking and many lulling, gliding notes; as, "Thou didſt open, we believe, we therefore

pray thee, vouchſafe, for the lord is gracious" In general the *Te Deum* in full ſervices is ſet without regard of the three forementioned rules, ſenſeleſs and inexpreſſive; whilſt the words themſelves call for the notes of a ſeraph.

This hymn of St. *Ambroſe* I would conſider as conſiſting of three paragraphs to be ſtopped and divided into ſentences and periods in the following manner.

¶. We praiſe thee O! God; we acknowledge thee to be the Lord: all the earth doth worſhip thee, the father everlaſting. To thee all angels cry aloud, the heavens and all the powers therein; to thee cherubin and ſeraphin continually do cry, Holy! Holy! Holy! Lord God of Sabaoth! Heaven and earth are full of the majeſty of thy glory. The glorious company of the apoſtles praiſe thee; the noble army of martyrs praiſe thee; the holy church throughout all the world doth acknowledge thee the father of an infinite majeſty, thine honourable, true and only ſon; alſo the holy Ghoſt the comforter.

¶. Thou art the king of glory, O Chriſt; thou art the everlaſting ſon of the father. When

tho

thou tookeſt upon thee to deliver man, thou didſt not abhor the virgin's womb; when thou hadſt overcome the ſharpneſs of death, thou didſt open the kingdom of heaven to all believers. Thou ſitteſt at the right hand of God in the glory of the father. We believe that thou ſhalt come to be our judge; we therefore pray thee help thy ſervants whom thou haſt redeemed with thy precious blood; make them to be numbered with thy ſaints in glory everlaſting: O! Lord ſave thy people and bleſs thine heritage; govern them and lift them up for ever. Day by day we magnify thee, and we worſhip thy name ever, world without end.

¶. Vouchſafe, O! Lord to keep us this Day without ſin——

The firſt paragraph opens in general with the praiſe, exaltation and adoration of the whole deity, under every ſcripture title of unity and perſonallity, as God, Lord God of Sabaoth, Father, Son and holy Ghoſt, from all creatures on earth and in heaven.

The

The ſecond paragraph, partly declarative, partly petitionary, and partly exalting celebrates in particular the ſecond perſon, his exaltation " Thou art the king of glory—his eternity, thou art the everlaſting ſon—his aſſumption of human nature, when thou tookeſt upon thee to deliver man— " his reſurrection by overcoming the ſharpneſs of death—his aſcenſion, opening the kingdom of heaven—his ſitting at the right hand of God—his return to judgement, " We believe that thou ſhalt come to be our judge"—his divinity by praying for his grace, " help thy ſervants" and adoring his power and dominion, " Day by day we magnify thee, and we worſhip thy name."

The laſt paragraph is altogether petitionary either to the ſame divine perſon, or rather perhaps to the holy ghoſt; who is often called upon in the liturgy under the title of Lord, particularly in the nicene creed, " the Lord and giver of life; " and St. *Paul* ſaith, 1 Cor. 12. 3. no one can ſay that Jeſus is the Chriſt, that is, acknowledge and confeſs him to be the anointed mediator between God and man, but by the Holy Ghoſt, that is, by his agency, illumination and comfort.

Canticum

CANTICUM SANCTORUM AMBROSII *et* AUGUSTINI.

Te Deum laudamus, et dominum confitemur.

Te æternum patrem omnis terra veneratur.

Tibi omnes angeli, tibi cœli et universæ poteſtates,

Tibi cherubim et ſeraphim inceſſabili voce proclamant,

Sanctus, Sanctus, Sanctus Dominus Deus ſabaoth.

Pleni ſunt cœli et terra majeſtatis gloriæ tuæ.

Te glorioſus apoſtolorum chorus,

Te prophetarum laudabilis numerus,

Te martyrum candidatus laudat exercitus;

Te per orbem terrarum ſancta confitetur eccleſia,

Patrem immenſæ majeſtatis,

Venerandum

Venerandum tuum verum et unicum filium,

Sanctum quoque Paraclitum Spiritum.

Tu rex gloriæ chriſte :

Tu patris ſempiternus es filius.

Tu ad liberandum ſuſcepturus hominem non horruiſti virginis uterum.

Tu devicte mortis aculeo operuiſti credentibus regna colorum.

Tu ad dextram Dei ſedes in gloria patris.

Judex crederis eſſe venturus.

Te ergo quæſumus famulis tuis ſebveni quos pretioſo ſanguine tuo redemiſti.

Æterna fac cum ſanctis tuis in gloria numerari.

Salvum fac populum tuum, domine, et benedic hæreditati tuæ.

Et rege eos, et extolle illos uſque in æternum.

Per ſingulos dies benedicemus te.

Et

Et laudamus nomen tuum in ſæculum, et in ſæculum cæculi.

Dignare domine die iſto ſine peccato nos coſtodire.

Miſerere noſtri, domine, miſerere noſtri.

Fiat miſericordia tua domine ſuper nos, quem admodum ſperavimus in te.

In te domine ſperavi, non confundar in æternum.

This is copied from St. *Ambroſe*, and inſerted here that the tranſlation may be the better underſtood by comparing it with the original.

In the *Te Deum* to animate the muſician's imagination are three great ideas, namely, praiſe, adoration and petition, varied and heightened by names and epithets of dignity and mercy; which it may be proper to take ſome notice of with obſervations on *Purcel's* and *Handel's* grand *Te Deum*. We, that is, a particular, ſingle congregation of Chriſtians, praiſe thee O! God, we acknowledge thee to be the Lord. In theſe ſentences the words of diſtinction are praiſe,

God, Lord. Praiſe may be diſtinguiſhed by a long note, or ſhort diviſion; which may be repeated according to the Latin poſition, *Te Deum Laudamus*, thee O! God we praiſe: God and Lord ſhould have holding notes with pleaſing harmony; not too crouded, whether conſidered as names of attribute only and ſpeciallity, or of eſſence and univerſallity. God, that is, the good, the kind, the merciful ſaviour, eſpe- of us believers, and Lord, anſwering to *Adonai*, our governor, ſupporter, helper and defender, or Jehovah, the Being. According to this ſenſe of the words, the ſtrain and harmony ſhould be plain and modeſt, opening with one, or two voices, as in *Purcel*'s grand *Te Deum*, and *Handel*'s firſt: in his laſt, or detingen *Te Deum*, the muſick is too complex and noiſy, one voice and inſtrument purſuing another as faſt as they can crying out with quick notes O God, O God juſt as if each were pricking on the other behind with a needle, and in a tedious diviſion, firſt down hill and then climbing up the ſame way back, 'till at length arrived at the top again, with much ado and out of breath, all bawl out again, thee O God on the ſame ſpot, from which the counternenor began

the

the race; ſurely he might have varied his ground. Neither is *Purcel* entirely blameleſs for making each part repeat we praiſe thee, and not finiſhing with O God on a plain note inſtead of reſting the half bar; this beſides compleating the ſenſe would have ſet off to more advantage thoſe pleaſing, binding notes, with which all conclude on O! God.

The movement to the firſt words ſhould be very ſimple, that it may ſtand in contraſt to the next, " All the earth, " that is, the whole world chriſtian and unchriſtian doth worſhip thee under the univerſal relation of the father everlaſting, the being of all mankind; where it is impoſſible to be too full and ſolemn, the notes plain and in uniſon rather than in harmony, particularly on *all* and *everlaſting*. *Purcel* hath ſublimely expreſſed the word *all* by the ſingle voices taking it one after another, and then joining; nor is *everlaſting* ill expreſſed by a diviſion inſtead of holding notes, excepting that it runs on the ſyllable *e* inſtead of *la*. *Handel* leſs ſimple and leſs expreſſive than *Purcel*, in his firſt *Te Deum* runs away in a fugue with too long and too gay a diviſion on the

ſolemn

ſolemn word *worſhip*: in the ſecond *Te Deum* this verſe opens ſimply with a ſolo, and ends in uniſon, grand and ſolemn.

" To thee all angels cry aloud, the heavens and all the powers therein." Theſe words afford an opportunity either in full harmony or uniſon for the moſt ſtriking contraſt; which may be increaſed by repeating according to the latin conſtruction, " To thee all angels, the heavens and all the powers therein, to thee cherubim and ſeraphim continually do cry aloud. In *Handel*'s ſecond *Te Deum*, " To thee all angels, taken by the boys in verſe, and " the heavens with all the powers therein " by the whole choir in uniſon makes a fine contraſt. The like contraſt may be on the next words " To thee cherubim and ſeraphim—The Hebrew word *ſa-ba-oth* of three ſyllables, ſignifying hoſts, particularly thoſe hoſts of heaven, the ſun, moon, ſtars and winds, is by modern compoſers miſtaken for ſabbath, and ſo printed in *Purcel*'s and *Handel*'s *Te Deum*, but the ſingers ſhould correct it.

" The holy church " — Theſe words require ſlow and ſolemn notes, and give the organiſt as well as compoſer an opportunity of

ſhewing

ſhewing his art by crouding in all the notes poſſible, particularly on " throughout all the world. " Thine honourable, true and only ſon; alſo the holy Ghoſt the comforter " ſtanding in appoſition to the father everlaſting ſhould be near as poſſible in the ſame movement, ending with a full cadence on comforter, not on Chriſt; where the firſt compoſer was guilty of a fault in making a pauſe, and almoſt every ſucceding writer hath implicitly followed in the ſame erroneous track: *Purcel* indeed without ſtopping proceedeth immediately with the next words; ſo doth *Aldrich* in G. " Thou art the king of glory O Chriſt or, thou O Chriſt art the king of glory: When thou tookeſt upon thee to deliver man, thou didſt not abhor the virgin's womb, that is, waſt graciouſly pleaſed to take human nature—When thou hadſt overcome the ſharpneſs of death, that is, when thou didſt take away the ſting of death by riſing from the grave—theſe words reciting gracious and pleaſing events, and ſtanding in immediate ſucceſſion, require to be ſet in a pleaſing as well as the ſame kind of ſtrain without any painful flats and ſharps, yet in a contraſted ſtrain, leſs joyous and triumphant than in

" thou

" thou didſt open the kingdom of heaven to all believers " Here *Aldrich* in G. is very pleaſing; but *Handel* is ſuperior even to himſelf in his firſt *Te Deum*, " thou diſt not abhor, and in the laſt, thou didſt open the kingdom of heaven " " We believe that thou ſhalt come to be our judge "—this paſſage is uſually ſet with too grave ideas of horror and deſpair, as if in the mouth of the wicked ready to be condemned, inſtead of true believers to be ſaved; who ſtand before their judge with reverential awe indeed, but with certain hope and uplift countenances, as finely expreſſed by *Handel* in his firſt *Te Deum*.

The laſt verſe, O Lord in thee have I truſted, may be conſidered the former part, as expreſſive of an humble, complacent confidence in God, and the latter of an earneſt requeſt, " let me never " or well grounded aſſurance of ſalvation, " I ſhall never be confounded. " The air therefore ſhould not be, as it often is, in the extreme too grave, or too triumphant, but modeſt and pleaſing even to excceed, if it be poſſible to exceed, that of *Handel* in his laſt *Te Deum*.

We

We may now proceed to make a few obſervations on the *jubilate*; which is ſet by compoſers in general with many beauties and few defects.

Handel in the verſe "Be ye ſure"—is guilty of a fault in putting a very ſhort note to *he*, which is emphatick, finely pointed out with a reſt and repetition by *Purcel*; but *Purcel* in the ſame verſe hath run into the oppoſite fault of making long diviſions on two unemphatick particles, *and, of*: *Handel* alſo in "Be thankful unto him and ſpeak good of his name" makes *good*, on which lies the ſtreſs of the whole ſentence, ſhort and unemphatick, and enters into the courts of the Lord in a fugue with too little ſolemnity: He alſo is too full of repetitions, and tedious wih his diviſions in the firſt ver. O be joyful, eſpecially on *all lands*": Here *Purcel* likewiſe is too diffuſive, particularly in repeating "O be joyful," after "ſerve the Lord with gladneſs" and making diviſions on the word *preſence*, namely, the divine preſence; which requireth a more reverential approach, as finely expreſſed by *Handel*.

The *gloria patri* is ſet with great ideas of exaltation and praiſe by both theſe eminent compoſers in ſtyles, which differ as much as their character. *Purcel* proceeding *per arſin and theſin*

delighteth

delighteth with noble ſimplicity; *Handel* ſurpriſeth with fulneſs and grandeur.

We have ſeen the ſtyle of muſick in chants and ſervices; and are now to take a view of that in anthems.

The anthems, that firſt preſent themſelves, are I will call and cry—*Tallis*; bow thine ear—*Byrd*, and I will exalt thee—*Tye*.

The words of the firſt anthem convey but one idea, that of penitence and deep contrition, of courſe they afford no variety, and for that reaſon are ill choſen. But doth the compoſer manifeſt his ſkill in expreſſing that idea? Certainly; the leading part begins with truly plaintive tones, and each followeth in a kind of pleaſingly mournful proceſſion, but afterwards they are made to walk the ſame ground over and over again, particularly in the laſt movement, ſo often, that they ſeem to go round in a circle, perplexed and at a loſs which way to get out, or come to a finiſhing point: this kind of perplexity is obſervable in other compoſitions, particularly "Lift up your heads."

The words of the ſecond anthem alſo, as uſed at St. *Paul's* and the Abby, are plaintive throughout

throughout; but the muſick is various. The firſt movement in its caſt appears to be joyous, and the laſt exulting; the middle hath in it more the idea of ſolemn admiration than of ſorrow, expreſſed in the words uſed at *Glouceſter*, better adapted than thoſe uſed at the Royal Chapel. *

The words of the third anthem are the reverſe of the two former; wherein the ſenſe of paſt miſery riſeth in thankſgiving for preſent happineſs; but the idea which the muſick conveys, is only that of paſt pain and ſuffering, deſcending into the grave and the pit inſtead of riſing out of it.

The pathetick excellencies of *Humphreys*, particularly of his firſt anthem, O Lord my God, preſent themſelves to every ear without the help of critical officiouſneſs, and his faults may be eaſily ſeen, or paſſed over unnoticed. Neither again is neceſſary any notice of Blow, one anthem excepted, namely, O ſing unto God and ſing praiſes, Pſalm 68, wherein the unmuſical and inſignificant words, " as it were upon an horſe, " are not only noticed but marked by a

 repetition

* See the collection of anthems, printed for *Rivington* and *Ginger*.

repetition and grace, and the emphatic word *Iah* is neglected and changed into *yea*. The words as it were upon an horſe, exiſt not in the original, in any verſion, nor in the Bible tranſlation, but are a ridiculous paraphraſtical interpretation of the Hebrew word *rikeb*; for which reaſon it was thought proper to omit them in the laſt collection, and it would be well to omit them in the muſick.

Who too doth not feel of himſelf the ſerene gladneſs and temperate ſorrow of *Wiſe*, contraſted with the ſpirited joy, and moving grief of *Purcel*? Yet *Purcel* hath faults, often that of falſe quantity.

The muſick of *Clark*, whether from the natural turn of his mind, or the authors he had ſtudied, is in it's general caſt, plaintive and lulling, even more ſo than that of *Wiſe*; which hath ſuch an effect upon ſome performers, that they ſeem even to ſleep as they ſing, remarkably in the firſt and laſt verſes of I will love thee; where the ſentiment is life and ſpirit, and a degree of energy even in the muſick. *Clark* is very happy and ſweet in his melody; but ſo ſhort, that he ſometimes quits a thought as ſoon as he hath it, to the regret of the hearer;

unlike

unlike his cotemporary *Croft*, who frequently repeats the ſame ſubject with little or no variety both in his ſingle airs and full fugues: this is a fault in muſick like that of tautology in writing. *Croft* is ſeldom elegant and ſcarcely ever pathetick; his character is ſtate and ſolemnity: this prevails in all his compoſitions, ſometimes even againſt propriety, as in the verſe, " I ſought the lord " of I will always give thanks—" The voice of joy " of the Lord is my ſtrength—" Thou O God, haſt ſhewed us thy goodneſs of ſing unto the Lord. Here the ſolemnity of each air is ſo ſtriking, that the hearer is at firſt agreeably deceived into a notion of real joy. *Croft's* repetitions betray him frequently into the fault of ſuſpending the ſenſe, remarkably in " If I tell them I tell them, " and ſolemnity into the neglect of quantity.

The familiar ſtyle of *Croft* calleth moſtly for the requiſites of ſinging; yet his plainneſs would frequently appear to more advantage, were it ſung with energy and expreſſion inſtead of noiſe and dulneſs: but to execute the ſtyle of *Greene* his ſucceſſor, whoſe character is elegance and pathos, both player and ſinger muſt come prepared with every ornament and grace. *Greene* though generally awake to the emphaſis

and quantity of words and ſyllables is ſometimes to be catched nodding to their ſenſe and expreſſion.

Firſt, He breaks in upon the ſenſe by repetitions, remarkably in the words of that moſt elegant and pathetck air " For thy loving kindneſs is better than life it'ſelf, " and firſt verſe of that excellent full anthem, let my complaint repeated ſeveral times; which defects on both occaſions might eaſily have been avoided, and the beauty of variety diſplayed by finiſhing the ſenſe firſt with the plain notes of the ſubject, and afterwards making the repetitions: in the verſe for thy loving kindneſs, loving would be more pathetick, with a repeat than a diviſion.

Secondly, He is ſometimes inattentive to the ſentiment; as in O Lord give ear, " for thou heareſt me; " in which words the face of the ſupplicant being elevated with faith and hope, that of the harmony ought alſo to brighten and look pleaſed, not ſad and deſpondent, as it doth by the introduction of a diſcord. Again, in thou O God art praiſed in Sion, a ſtorm and tumult is raiſed inſtead of being ſtilled. Here the ideas of a ſerene ſky, a calm ſea snd ſweet concord might

might have in ſpired him with a more pleaſing contraſt. As ſolemnity ſometimes leads *Croft* into heavineſs, ſo doth elegance betray *Greene* into levity.

Falſe quantity, falſe emphaſis, falſe expreſſion and ſuſpenſion of the ſenſe are ſuch groſs faults in compoſers and ſingers as hurt the art of muſick in the eſteem of men of letters more than any natural want of feelings: hence *Swift*'s diſlike; hence too a diſguſt to muſick in a perſon now living of a moſt diſtinguiſhed ear and taſte for poetry and proſe.

There is no part of muſick more expreſſive and affecting than Recitative, when ſet and ſung with propriety, otherwiſe no part is ſo abſurd and diſguſting; which is the caſe in general of the modern Recitative, ſet and ſung without ſenſe and expreſſion, a mere foil to the ſucceeding air.

Among the antients muſick preſerved it's effect and power, becauſe it went with grammar, oratory and poetry, but now ſhe is too frequently made to go alone, or in bad company. Art ſeems to have ſhakled muſick with three chains, time, modulation or air, and harmony; which

which nature indeed gave to art, yet only as guides and gentle reſtraints, not to embarras her motions and deprive her of liberty. The artiſt attentive only to his time and air in a ſolo and harmony in parts, forceth the words by an involuntary compliance to quit their meaſure and ſenſe, never ſtopping for connexion, nor ſtepping out of his way at the call of a ſingle expreſſion, or whole ſentiment. Take for inſtance, " Call to remembrance, O Lord, thy tender mercies and thy loving kindneſs, which have been ever, of old: " Here the principal words *tender mercies*, *loving kindneſs*, *ever*, move along in the croud unnoticed; or " The dead in Chriſt ſhall riſe firſt: " Here again, the artiſt with his head full of flats and ſharps, makes the happy riſe with horror like the miſerable ghoſt of *Hamlet*, inſtead of with ſerene hope and joy.

The whole ſentiment may be dwelt upon, but ſingle expreſſions ſhould only receive tranſient touches; which they may without any change and interruption of the main air or ſubject. This is often done by *Greene*, eminently in two full anthems, Let my complaint on the word *ſing*, taken by the trebles with an incidental, or

if

if I may ſo ſpeak, epiſodical air, and I will ſing of thy power on the word *trouble*. Here indeed the trouble is paſt and joy hath ſucceeded, yet the ſorrowful remembrance forms a fine contraſt, and is as beautiful in the muſician as in the poet:

Infandum, regina, jubes renovare dolorem.

It was ſaid, that *Greene* is generally awake to the quantity of words and ſyllables: it may be of uſe perhaps to ſhew in ſome particulars where he is not, in order to give the ſinger ſome ideas how to correct thoſe and the like inaccuracies. "Acquaint thyſelf with God, and be at peace with him:" This anthem conſiſts of three movements or airs, very pleaſing and ſuitable to the three fold ideas or ſentiments of the words, perſuaſive, chearful and gay, but in each air there are faults committed againſt quantity and accent.

In the firſt movement *ac* ſhort, *thy* ſhort, and *with* ſomewhat ſhort are meaſured equally long with *quaint*, *ſelf* and *God*; ſo are *and* pronounced *an* ſhort with the *d* ſilent, and *at* ſhort, with *peace* and *him* long, in a mere repetition, yet ſuch as admits of variation. Sing it then firſt plain, exactly as written, and vary

in

in the repetition by ſtealing the time *piano* from the ſhort ſyllables, and giving it *forte* to the long, juſt as an orator would in ſpeaking. In aſcending to *quaint* you may take a lower appoggiatura cloſe, or protracted ſlur; if you ſing *with* plain dwell longer upon *ſelf*, or grace on it, but make *with* equally long, if you grace upon *with*, which may be done by gliding up a third, and returning immediately with a brilliant ſlur to God; prepare *be* with an upper appoggiatura, or avoiding the appoggiatura hold it with a plain ſwell its own time and that ſtolen from *and* and *at*, and haſten *at* with a quick ſlur to *peace*, or glide *be* with aſpiration down to *at*, which ſing plain the time of a ſemiquaver, and fall to *peace* with a cloſe appoggiatura, after the manner of dragging. "In the art of ſinging, ſaith *Toſi* 179, there is no invention ſuperior, or execution more apt to touch the heart than this, provided it be done with judgement, when on an even and regular movement of a baſs, which proceeds ſlowly, a ſinger begins with a high note, dragging it gently down to a low one, the *forte* and *piano* neatly mixed, with inequallity of motion, that is to ſay, ſtopping a little more on ſome notes

in the middle than on others that begin or end the *ſtraſcino* or dragg." The remaining part of this movement, expreſſed with the greateſt elegance and propriety, requireth only neatneſs in the execution.

In the ſecond movement, "If thou return to the Almighty," *if*, *re*, *the*, ſhort, are made long; *all* long is made very ſhort, and not as it ought to be, acuted. The compoſer ſhakled himſelf with the air, and ſo he hath the ſinger partly, who cannot ſhorten *if*, nor without changing the modulation acute *all*, and make it ſufficiently long; but he may ſteal the time from *re* and give it to *thou* by ſinging *re* plain the time of a quaver or leſs the firſt time, and in the repetition by carrying *re* up with a brilliant ſlur a third or fourth, or uſing a quick turn: Obſerve, the lightneſs and gaiety of the quick ſlur and turn, though conſiſting of three or four notes, upon a ſhort word or ſyllable, deceive the ear, and make the ſyllable appear as ſhort, as a ſingle quick note, but more agreeably, if done with judgement.

In the third air, "then ſhall he be thy delight and thy defence," *ſhall*, *de*, *and* ſhort, are made long, and *ſhall* acuted, which it ought

not to be, in a repetition, capable alſo of variation. Sing it then firſt juſt as written, and in the repetition be ſomewhat *forte* on *then*, gliding it up a third in order to take off the acute from *ſhall*, which ſing plain and quick; dwell upon *thy*, ſhorten *de*, dwell upon *fence*, juſt touch *and*, run down in the manner of a quick ſlur four notes with *thy*, and ſing *de* plain and quick; or ſtop upon *thy*, and make the ſlur with *de*: be ſure not to mark the diviſions, but to run them ſmoothly and haſtily as poſſible, like as,

——————When ſwift Camilla ſcours the plain,
Flies o'er th'unbending corn, and ſkims along the main.

The air of this movement would appear moſt delightful, improved in the playing and ſinging by ſtealing the time, firm on emphatick notes and light on quick: the manner here propoſed is not intended to bar a ſinger and player of ſuperior taſte.

The ſtudent will now perhaps begin to have ſome elevated ideas of the elegance, the delight, the power of ſacred muſick, and perceive that whoever would excel in this divine art, he muſt be ουχ ὁ τυχων ανηρ no ordinary perſon, no *mechanick*, but a man of improved underſtanding,

underſtanding, refined taſte and good manners; and ſuch an one will always merit eſteem, and it is wiſhed may meet with diſtinguiſhed reward in the church, ſuch as may make him ſuperior to the neceſſity of following a trade, and the temptation of deſecrating ſacred muſick by profane.

It now only remains to deſire the ſcientifick muſician would obſerve, that the author writes not as an artiſt, but as a practitioner and philologiſt, and therefore pleads the candor of profeſſors; from whom he would gladly receive any tender corrections, illuſtrations, or obſervations, that may ſerve to carry this attempt into a complete ſyſtem.

FINIS.